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A CATALOGUE OF
PAINTINGS RECOVERED
FROM TUN-HUANG BY
SIR AUREL STEIN, K.C.I.E.

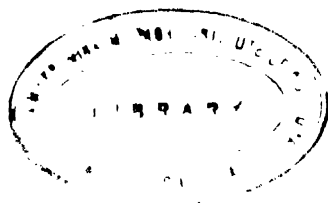


A CATALOGUE OF
PAINTINGS RECOVERED
FROM TUN-HUANG BY
SIR AUREL STEIN, K.C.I.E.

PRESERVED IN THE SUB-DEPARTMENT
OF ORIENTAL PRINTS AND DRAWINGS
IN THE BRITISH MUSEUM, AND IN THE
MUSEUM OF CENTRAL ASIAN
ANTIQUITIES, DELHI

BY ARTHUR WALEY

*Formerly Assistant-Keeper in the
Sub-Department*



LONDON
PRINTED BY ORDER OF THE TRUSTEES
OF THE BRITISH MUSEUM AND OF THE
GOVERNMENT OF INDIA

1931

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 Grafton Street London W.1.
HUMPHREY MILFORD *Oxford University Press London E.C.4*
KEGAN PAUL, TRUBNER & Co. LTD.
38 Great Russell Street London W.C.1

PRINTED IN GREAT BRITAIN

PREFACE

THE paintings recovered from Tun-huang by Sir Aurel Stein form a collection of inestimable value both for the student of Buddhism and for the student of Asiatic, especially Chinese, art. The story of their discovery has been fully told by Sir Aurel Stein in *Ruins of Desert Cathay*, published in 1912, and in *Serindia*, 1921. In 1918 the collection was divided, according to agreement, between the Government of India and the British Museum. But before the final dispatch of the portion destined for Delhi, the opportunity was taken to catalogue the whole collection, and to translate all the inscriptions on the paintings. Some valuable preliminary studies had been made by M. Raphael Petrucci before his untimely death in 1917; and these were printed in *Serindia*, Appendix E. Volume II of *Serindia* also contains a detailed description of the paintings, the work of Miss Lorimer.

The catalogue which forms the present volume has been compiled by Mr. Arthur Waley, who for reasons of health has been obliged to resign his post as Assistant-Keeper in the Sub-Department of Oriental Prints and Drawings, but has since his retirement completed the work of seeing the Catalogue through the press. Mr. Waley has profited by suggestions and assistance on various points from the late Professor S. Sawamura of Kyōto, from Professor R. Fukui of Sendai University, and from Miss Chapin of the Museum of Fine Arts, Boston.

As the Catalogue is primarily intended for students working on the actual paintings, it has been thought best to treat the two parts of the collection separately rather than to intermingle the items from each part. The Museum paintings come first, in the order in which they are arranged in the Sub-Department. As the most important of the paintings are reproduced in colour or monochrome in Sir Aurel Stein's *The Thousand Buddhas* (1921), no illustrations are given in this Catalogue.

The cost of printing has been jointly borne by the Museum and the Government of India.

LAURENCE BINYON.

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INTRODUCTION

THE objects described in this catalogue, with the exception of a few fragments of 'fresco', were recovered by Sir Aurel Stein from a walled-up chapel at the Caves of the Thousand Buddhas¹ during his second Central Asian journey, in 1906-8.

Part I of the catalogue deals with the part (two-fifths) of the collection which is to remain in the British Museum; Part II with the portion that has been allocated to the Government of India and is preserved in the Museum of Central Asian Antiquities, Delhi.

The objects described consist of drawings and paintings on silk, linen, paper, and other materials. Many are in the form of banners with side-streamers, bottom-streamers, and triangular head-pieces. There are a few illuminated manuscripts on paper rolls and some in the form of small books. Chinese is the language that predominates in the texts and inscriptions; but Tibetan occurs occasionally, and Khotanese at least once.

The collection contains eighteen works which are dated² by inscription. In undated pictures an important criterion of date is the costume of donors (see below, p. xlviii), when separately depicted *at the bottom of the paintings*. These costumes are realistic and contemporary; whereas the costumes of secular figures, even 'donors', that occur in the main part of the painting give no indication of date, being copied from generation to generation, without change. A further clue as to date is given by the pigments used (see below, p. xlvi). The tenth century employed blue of a very poor quality which tends to scale off, leaving behind it only a dirty, greyish stain. Towards the third quarter of the century, orange and yellow prevail. Blue has almost disappeared, and red is always of the purplish Indian variety, never approaching 'vermilion'.

The actual execution of the paintings seldom exceeds artisan quality. Most of them are tracings or literal copies of originals that go back in some cases probably as early as the seventh century. But the peculiarly

¹ Near Tun-huang, on the western frontier of China.

² Earliest date, 864 (p. 10); latest, 983 (p. 88).

abstract quality that makes Buddhist figure-painting impressive survives even in the most incompetent copies. The secrets of this quality depend largely upon one principle—the transformation of realistic devices (shading, high-lights, contour-line, and the like) into meaningless schematic forms. This process was first applied to sculpture; and in Gandharan art one already sees the clinging folds of Nereid drapery turning into a convention that is void of any but a purely plastic meaning. The curving lines which divide the flat surfaces of the Tun-huang paintings show clearly enough their derivation from sculpture.

In almost every picture in the collection the devices by which an impression of space is created—perspective not in its narrow, European, but in its widest sense—have ceased to fulfil this function and have been enlisted in the services of that abstract, transcendental quality which is the aim of Buddhist art.

The Painters.

A few paintings, perhaps about twenty, are obviously by professional artists, some of whom may have been local, while in certain cases paintings may have been imported. For the most part the paintings are the work of monks who at the worst—and this is exceptional—were entirely untrained, and at the best were no more than skilful copyists. Often as the result of continual copying and re-copying, a process of conventionalization has set in that makes the minor accessories of a picture difficult or even impossible to recognize. Thus in CCCCLXIV there is an element which Miss Lorimer describes as a fan, but which the present catalogue, none too confidently, has called ‘an infant in arms’. A similar process has flattened out and simplified the legends which form so large a part of Buddhist writ, a lively and interesting folk-story being whittled down till only a small dry core of edification is left.

Style.

Three main styles are represented in the collection:

(1) Indian Buddhist. Marked by partial nudity of figures, lolling poses (head on one side, body bent at hips, one leg drawn up, &c.), Indian type of countenance.

(2) Chinese Buddhist. Marked by draping of upper body, rigid, symmetrical poses, Chinese (or at least non-Indian) type of face.

(3) Chinese secular. Used in side-scenes, painting of donors, &c. This is purely Chinese, showing no other influence save, occasionally, that of the much-sinicized Iranian communities of Central Asia.

To these may be added two sub-varieties of type (1): (a) the 'Tibetan', to be recognized at a glance as having some affinity with medieval and modern Tibetan painting. But it is by no means certain that this style originated in Tibet; (b) the Nepalese, so called from the resemblance of this group to the medieval illuminations of Nepal, for example the *Sādhana-mālā* in the University Library at Cambridge. Actually, however, these paintings not infrequently bear Tibetan inscriptions.

Iconography.

In order to understand exactly what phase of Buddhism is represented at Tun-huang, it will be necessary to trace the course of two activities which at first sight seem to have little in common: the study of Dhyāna (ecstatic meditation) and the search for methods by which Buddhism might be kept in touch with popular and local beliefs.

(1) *Dhyāna.*

European writers have often supposed that the importance of Dhyāna and the existence of Dhyāna-teachers begins with the rise of a separate Zen (Dhyāna) Sect in the sixth century. So far is this from being the case that we find treatises on Dhyāna figuring among the very earliest translations that were made in China. The practice of meditation was indeed the basis of all Buddhist philosophy. If we find the *Sāstras* continually aware that our normal sense-perceptions are merely an instrument tuned to record a particular selection of facts—aware that we only register within a certain scale, that innumerable huge worlds and small worlds escape our intelligence just as innumerable octaves of sound, in either direction, escape our hearing—this attitude and these discoveries, which Buddhism shares with twentieth-century Europe, were the result not (as with us) of scientific experiment and knowledge, but of a technique whereby the instrument of the senses was actually deflected and tuned to new modalities of being.

Meditation on Buddha.

'Of the many techniques which the Dhyāna-masters perfected during the early centuries of the Christian era none has left a greater mark on pictorial art than that of 'Meditation upon Buddha', as exposed for example *Kuan Fo San-mei Hai Ching*,¹ translated by Buddhahadra shortly after 420'. In this book the believer is instructed how to see Buddha² as those contemporaries with him were able to see him—not merely his 'outward form', but all those inner spiritual splendours that were visible to his disciples. Out of such teaching grew the doctrine of Paradises—an attempt to fix in concrete terms of size, magnificence, and supreme happiness the spiritual ecstasies to which the Dhyāna-adept can attain. A complete philosophy of Paradise is indeed contained in a work (the *Ta Shēng I Chang*)³ which is of particular interest to us since its author Hui-yüan (523–92) was a native of Tun-huang.

Another sūtra of considerable importance in connexion with this stage of Buddhism is the *Sūtra of the Meditation on the Bodhisattvas Bhaiṣajyārāja and Bhaiṣajyasamudgata*.⁴ In it Śākyamuni prophesies the successive achievement of Buddhahood by these two Bodhisattvas and teaches how through meditation upon them it is possible to obtain a vision of all the Buddhas not merely in the present, Bhadrā Kalpa, but also those belonging to the past and the future. Next to the names of the two principal Bodhisattvas appear those of Avalokiteśvara and Mahāsthāmaprāpta. Now it is precisely these four Bodhisattvas whose names appear on the diagram CLXXIII; so that despite the fact that the diagram is labelled 'altar for the recitation of the Uśnīṣa-vijayā Dhāraṇī', it seems from the presence of those four Bodhisattvas instead of the Vajra-bearing

¹ Takakusu, vol. xv, p. 645. Nanjio, 430.

² And incidentally not only Śākyamuni, but Buddhas in general, those of the Ten Quarters of the World and the Seven Buddhas of the Past.

³ Takakusu, vol. xlv, p. 834.

⁴ 藥上. Translated by Kālayāsa in 424. Nanjio, 305. Takakusu, vol. xx, p. 660. A 'previous-existence' of the two Bodhisattvas is related in ch. xxvii (Kumārājīva's translation) of the *Saddharma-puṇḍarīka*. In the earlier translation the second Bodhisattva is called 超藥. This story, however, has no Tantric or Dhyāna connexions and cannot be used to explain such a representation as CLXXIV.

Bodhisattvas of the *Uśnīṣa-vijayā* . . . *Sūtra*, that the diagram in reality was intended for the recitation of the Dhāraṇī *Mukha Amukha* . . . ॐ, connected with the meditation on Bhaiṣajyarāja and Bhaiṣajyasamudgata. Here we see that the Tantrism of Tun-huang belonged, as will be shown below, almost exclusively to a stage previous to the development of the highly specialized Vairocana cult.

As an adjunct to meditation upon the Buddhas and Bodhisattvas grew up a whole art of illustration abundantly exemplified in the Paradise paintings¹ of the Stein Collection. Such paintings were conceived of in the first place as pious records of Dhyāna visions, and also as aids to aftercomers in the attainment of similar visions.

(2) *Dhāraṇī and popular belief.*

Just as European writers have tended to connect the practice of Dhyāna solely with the establishment of a separate Dhyāna sect, so they have also tended to connect the use of *dhāraṇī* (magic word-formulae) only with the esoteric doctrines of the Vairocana sect,² which did not become established in China until so late a date as the eighth century. In fact, however, scriptures centring round the use of spells figure very largely in the lists of works translated in Chinese even as early as the second century A.D. Many are now lost; a surviving specimen is the *An-tsē Shēn-chou Ching*,³ or *Sūtra* on the spell for safeguarding a house. There was a fresh and very large crop of such spell-sūtras in the fourth and beginning of the fifth century. A hundred years later these formulae, instead of being translated begin to be left in their original corrupt Sanskrit form, transliterated as closely as possible into Chinese sounds.⁴ On their psychological side these formulae may be regarded as a branch of Dhyāna-technique—as part of the self-hypnotic process which was designed to deflect the senses into a different modality or scale of perception. But the use of *dhāraṇī* had another side; it brought Buddhist practice into line with pagan folk-lore, and formed a basis for propaganda.

¹ See Index under Maitreya, Amitābha, Bhaiṣajyaguru, Śākyamuni.

² I give this name to what in Japan is called 'Shingon' and in India 'the Vajrayāna'.

³ Takakusu, vol. xxi, p. 911. Nanjio, 478.

⁴ As in the case of the *Meditation upon Bhaiṣajyarāja*, ॐ, mentioned above.

Out of this literature grew what we may call Dhāraṇī Buddhism, represented by the formulæ of the *T'o-lo-ni Chi Ching*¹ (completed on 6 May 654). Typical of this phase are the cults of the Thousand-armed, Eleven-headed and Cintāmaṇi Avalokiteśvaras; and of the Four Deva-rājas, as prescribed in the *Swarnaprabhāsa Sūtra*, particularly as translated by I-ching in the early eighth century.²

The Buddhism of Tun-huang, then, as reflected in its paintings and manuscripts is compounded of these two elements (1) the cult of the Paradises, (2) the *dhāraṇī* cults. Such a phase is extremely familiar to students of Buddhism, for it is almost identical with that which prevailed in Japan during the Nara period (645–781). In Japan we find a great influence of the *Avatamsaka Sūtra*, which plays a very minor part at Tun-huang; and there are in the Stein Collection certain exceptional representations such as 'Avalokiteśvara by the Water', and 'Kṣhiti-garbhā with the Kings of Hell', which do not seem to have originated till the ninth century.³ But on the whole and in broad outline there is an extreme degree of resemblance between the iconography of the Nara period (as represented in literary records no less than in surviving works) and that of Tun-huang.

Absence of Vairocana Buddhism.

Apparently during the seventh century, there arose in India a form of Buddhism which in several ways broke with the traditions of the past. It centred, for example, not round Śākyamuni, the historic Buddha, but round Vairocana, the Chinese 大日 'Great Sun'. The cult of Buddhas other than Śākyamuni was in itself nothing new; but in, for example, the Amitābha Sūtras, it is still Śākyamuni who speaks and as it were sets the seal of his approval on his fellow Buddha. But in the *Vairocana Sūtra*⁴

¹ Takakusu, vol. xviii. For the compiler, Ādigupta (?), see Takakusu, vol. iv, p. 562.

² Many hundred copies of this Sūtra were found at Tun-huang.

³ The *Sūtra of the Ten Kings* may not have been composed till the tenth century; but its object was probably to give scriptural authority to representations that had long been current.

⁴ Takakusu, vol. xviii, p. 1. Translated by Śubhakarā in 724. Nanjio, 530.

it is Vairocana who speaks, and just as once the old Hindu deities became apañages to Sākyamuni and Amitābha, so now Sākyamuni and the rest are reduced to the position of mere cogs in this vast new piece of spiritual machinery. One aspect of the new creed was, indeed, that it assembled and organized into a logical whole the huge mass of scattered *dhārānī* cults that had come into being since the fifth century. Many other more fundamental aspects of the new sect—such, for example, as its completely esoteric character, which made it theoretically inaccessible to those who had not received a species of Baptism or Initiation—cannot, for want of space, be here discussed. Its literature is considerable, but two books (together with the *Vairocana Sūtra*) make its Triad of Scriptures, analogous to the Three Sūtras of the Amitābha Buddhists. There are the *Susiddhikara*,¹ translated by Subhākara in 726 and the *Vajrasekara*,² translated by Amoghavajra about 753.

This very brief account of Vairocana Buddhism must here suffice, because its connexion with the present collection is a very slender one: among the Tun-huang paintings only the first faint dawning of the new creed are perceptible, and among the manuscripts there is not a single copy³ of any of the main scriptures of the sect, though these had already existed in China for over a hundred years. This fact is all the more remarkable because when we read the lives of the Japanese pilgrims who, during the ninth century, visited China in a long succession—from Kōbō Daishi in 804 to Shūyēi in 862—we get the impression that the Vairocana Sect and its doctrines had permeated the whole of China from Ch'ang-an in the north-west to the Yangtze mouth in the east. This inconsistency between what we find at Tun-huang and what the Japanese pilgrims found in the more accessible parts of China has been explained in various ways: (1) The Japanese pilgrims came particularly to search

¹ Takakusu, vol. xviii, p. 603. Nanjio, 533.

² Takakusu, vol. xviii, p. 207. Nanjio, 1020.

³ At any rate among the 6,000-odd of the Stein Collection. M. Pelliot (*Revue des Arts Asiatiques*, v. 203) says: 'dans la niche aux manuscrits murée dans la première moitié du xi^e siècle on avait enfermé une bonne proportion de peintures "tibétaines" éminemment tantriques'; but he does not make it clear whether the Tantrism is of the sort that had existed since the sixth century or really belongs to the new Vairocana Buddhism.

out this kind of Buddhism,¹ and the picture that they give reflects this special interest. To this it may be replied that the object of the Japanese missions was, in a far more general way, to keep Japanese Buddhism up to date, and that if the Vairocana cult had not achieved a preponderant place in China, the Japanese would not have been so anxious to receive instruction in it.

(2) The temples at Tun-huang 'belonged to other sects'. To this the objections must be made; (a) so once did all the temples in China where the ninth-century Japanese pilgrims found the Vairocana cult flourishing; (b) the classification of temples according to sect did not exist in the T'ang period to nearly the same extent as in Sung or in medieval Japan. A 'sect' meant a branch of learning. Many such branches were pursued in the same temple, just as undergraduates at the same college may be studying various subjects. Sometimes it would happen (just as a particular college may be mainly devoted, say, to Law) that a temple (or group of temples) was chiefly concerned with a particular cult. But even at the Wu-t'ai-shan (the head-quarters of Vairocana Buddhism) the cult of Amitābha was also prominent.

(3) As a third reason for the lack of Vairocana Buddhism at Tun-huang is given the fact that the Tibetans (ejected from the district in A.D. 848)² were addicted to 'Tantric' worship, which made this cult unpopular with the Chinese who had suffered at their hands during the Tibetan occupation of Tun-huang.

In order to test the validity of this statement it would be necessary to discover the exact nature of the Tantric worship current among the Tibetans at this period. The problem, it must again be insisted, is not the absence of Tantrism but the absence of the new religion which centred round Vairocana and the great schematic systems of the Garbhakośadhātu and Vajradhātu Mandalas.

It is certain that we should to some extent attribute the backwardness³

¹ Dengyō Daishi (805) also, and more particularly, came to study the T'ien-t'ai sect. The writings of this sect also are wholly (?) absent from Tun-huang. No copy, for instance, of the *Mo-ho Chih Kuan*, Nanjio, 1538.

² See the Stein manuscript, S. 3329.

³ i.e. shows little trace of the form of Buddhism then current in Central China.

of Tun-huang to the fact that, though one of the gates through which innovations from the West entered China and the work-place of many important translators, the place had now (owing to the disturbed state of Central Asia and the consequent use of sea-communications instead of the Turkestan route) become one of the remotest and most inaccessible outposts of Chinese culture. It is then natural that, as has been observed by Prof. Pelliot, the fifth- and sixth-century sculpture in the caves of Tun-huang should not be behind that of Central China; whereas the ninth- and tenth-century painting is, in the sense defined below, definitely backward.

But the fixation of the backward tendency was determined by two further causes (1) the Tibetan occupation, (2) the anti-Buddhist measures of 841-5. Tun-huang was in Tibetan occupation from the middle of the eighth century until 848, and during this period the district was no doubt to a great extent cut off from the great centres of civilization in China. This period corresponds exactly with that of the growth and spread of Vairocana Buddhism in China. It may be said that the people of Tun-huang might equally well have learnt the new doctrines from their conquerors, among whom the Vajrayāna (as this form of Buddhism was called in India) had been preached by Padmasambhava, an Indian from the Surāt Valley, since the middle of the eighth century. But the Tibetan Vajrayāna was too phallic for Chinese taste; moreover the Tibetans at Tun-huang were evidently not all converts to the new creed, as is shown by the works of the Tibetan translator Fa-ch'êng (c. 833).¹

The anti-Buddhist Measures of 841-5.

Tun-huang was liberated three years after the climax of the great persecution. How thoroughly the successive measures taken against foreign religion were actually carried out we do not know. But it is certain that scores of libraries and many thousands of paintings must have perished. If during the period between the liberation of Tun-huang and the date of the latest documents in the Stein Collection² the art and literature of the Vairocana cult had still failed to arrive, this is no doubt

¹ See *Shinagaku*, iii. 372, and Pelliot et Haneda, *Manuscripts de T'ouen-houang*, Kyōto, 1926.

² S. 5941 is dated 993.

because precisely during those years Chinese Buddhism (despite an occasional revival) was at the lowest ebb in its whole history; indeed, no real attempt to revive it was made until a few years before the Tun-huang library was sealed. When the Japanese pilgrim Jikaku Daishi,¹ who had the misfortune to arrive in China on the eve of the great persecution, was about to leave Ch'ang-an, a Chinese dignitary told him that in future any one who set out in search of the Law had better look for it in Japan, for in China the days of Buddhism were numbered. The prophecy turned out in the end to be untrue; but for a hundred years it remained to some extent valid.

THE SĀDĪHANAS (Chinese *I-k'uei* 儀軌)

No set of *sādhana*s (or 'rules' defining the images used in worship) exactly fits the iconography of Tun-huang. The Nepalese *sādhana*s (hitherto the most familiar to European students) can only be used with caution, to explain definitely Indian types of representation. The nearest approach to a set of *sādhana*s applicable to Tun-huang is, as has already been said, the *T'o-lo-ni Chi Ching*.

A few examples may be quoted: *Manjusrī*.² First take a fair piece of white cloth, making sure that it has no human or animal hair in its composition; also that it is not broken or twisted. For mixing the colours fish-glue must not be used; but the painting must be done with the water that perfumes have been boiled in . . . Before beginning on the work and on each subsequent day the painter must subscribe to the Eight Rules³ of Abstinence and Fasting. Each time he works at the painting he must first wash in the water that perfumes have been boiled in and change into new, clean clothes.

A painting of Uccishma⁴ (see No. XL): Summon the best painter you can procure⁵ and pay whatever price he asks. He is to subscribe

¹ A.D. 794-864.

² Takakusu, vol. xviii, p. 838, col. 3, end.

³ He must not kill, steal, fornicate, lie, drink wine, sleep on a fine bed, wear jewellery or practise music.

⁴ Takakusu, vol. xviii, p. 864, col. 1.

⁵ On the contrary the *Mahā Vaiśravaṇa* . . . *Dhārāṇī Sādhana* (Takakusu, vol. xxi, p. 219, col. 2), translated by Prajñācakra in the eighth century, says 莫論手功多少, 'Don't worry whether [the artist's] skill of hand is great or small'.

each day to the Eight Rules . . . His teacher (*po-shih*) is to make over him the Mudrā of Protection (to keep away evil influences).

A painting of Śrī Devī: the silk used must have been woven by a virgin aged fifteen . . . At the bottom of the picture in the right should be represented the spell-recitant, dressed in white, holding an incense-burner and kneeling in an attitude of devotion.

In later *sādhana*s (eighth and ninth century) the restrictions which hedged the artist about became much more elaborate: he must go into *samādhi* till the required deity has appeared to him, must not even be in the same house with a woman, &c.

THE PAINTINGS AND THE TEXTS ·

In its earliest phases Buddhism depended on an oral tradition; and again in its latest developments upon an esoteric and unwritten transmission from master to pupil. But even in the most mystic phases of Tantric (Vairocana) Buddhism it was the inner significance of the image that was not openly disclosed; the constituents of the sacred representation were, on the other hand, rigidly defined in works accessible to every one. As regards iconography, then, it is to texts and not to an oral tradition that the Buddhist turns. Very instructive in this respect is the *Higashi-yama Ōrai*,¹ a correspondence between a Buddhist abbot and his parishioners, written early in the twelfth century. By intending donors he is again and again consulted concerning the proper method of representing the various Paradises and divinities. In every case he replies by citing a text. Now to us, great as is the interest of the Tun-huang paintings in many other respects, their main importance is their unique value in documents of Buddhist iconography, and the further study of them will inevitably be concerned mainly with this aspect. It has therefore been the aim of the introductory pages that follow to imitate the method of the Higashi-yama abbot, and seek so far as possible to indicate, for each group of representations, the texts that are most likely to repay further research.

¹ Reprinted in the series *Zoku Gunsho Ruiju*, ch. ccclix, by Hanakawa Hoki-ichi (A.D. 1746-1821).

THE AMITĀBHA-AMITĀYUS SCRIPTURES

(1) The *Sukhāvatī Vyūha*.

The *Li Tai San Pao Chi* A.D. 597 attributes a translation of the Amitāyus Sūtra (*Wu Liang Shou Ching*) to the Parthian prince An Shih-kao, whose work as a translator lies between A.D. 148 and 171. Earlier catalogues know nothing of this translation, a fact that is not in itself condemnatory. But these catalogues attribute to An Shih-kao only a little over thirty translations, whereas by 664-5¹ he is already accredited with a hundred and seventy-six, and this suggests that the cataloguers developed the habit of attributing any early and imperfect translation to An Shih-kao. However, an existing early version² of the scripture carries us only a little later; for the activities of this second translator (Lu-chia-ch'an the Indo-Scythian) seem to close about A.D. 188. The version currently used is that of Sanghavarman, made a little later than A.D. 252.³

(2) The *Lesser Sukhāvatī Vyūha*.

The earliest existing version is that of Chih Ch'ien, made between A.D. 222 and 273. But the one generally used is that⁴ of Kumārajīva, made in 402.

(3) The *Amitāyurdhyāna-sūtra*.

Translated by Kālayaśas between 424 and 453. The attainment of Samādhi by meditating on a particular Buddha and his attributes is, as has been shown, an important branch of Mahāyāna spiritual training. We have seen that its early stage is represented by the *Kuan I'ō San-mei Hui Ching*,⁵ in which Śākyamuni instructs his father and aunt in the proper methods of meditating upon the Buddha-conception in general. In the next stage we get scriptures expounding the method of meditating upon particular Buddhas (Akshobya, Maitreya, &c.); but by far the

¹ In the *Ku Chin I Ching T'u Chi*. Nanjio, 1487.

² *Wu Liang Ching Ching Ping Têng Chiao Ching*. Nanjio, 25. Takakusu, vol. xii, p. 279.

³ Takakusu, vol. xii, p. 265. According to Sakaino *Shina Bukkyō Shi Kōwa*, i. 6, the translation is by Buddhahadra not Sanghavarman.

⁴ Takakusu, vol. xii, p. 346.

⁵ 'The Ocean of Samādhi attained to by meditation on Buddha'; see above, p. xii.

most popular and influential of these works is the *Amitāyurdhyāna*, which inculcates meditation upon Amitāyus (Amitābha).

These three texts have been translated in *Sacred Books of the East*, vol. xlix. The Sanskrit text of the *Sukhāvati-vyūha* is extant and has been edited (Oxford, 1883).

Even where at first it would seem as though we were dealing with mere illustration (as in the side-scenes of the Paradise-pictures) an esoteric theory is at work.

The paintings with side-scenes representing the legend of Ajātaśatru and Vaidehī, do not, as would appear at first sight, illustrate the *Amitāyurdhyāna Sūtra*, but rather the commentary on this sūtra by Shan-tao 善導 (613–81),¹ in which an esoteric doctrine which had probably long been current orally, was first committed to writing. This doctrine treats the story of Ajātaśatru as the supreme example of ‘contradictory causation’ 逆緣 and amplifies it from this point of view. Evil may lead to good; thus if Bimbisāra had not slain the rishi, the rishi would not have been reborn as Ajātaśatru; and if the rishi had not been born as Ajātaśatru, Ajātaśatru would not have imprisoned his father (Bimbisāra), and if he had not imprisoned his father, his mother could not have visited him in prison . . . and so on, leading finally to the point at which Ajātaśatru’s crime in imprisoning his mother leads her to call upon Buddha, and hence to her reception of the famous Sixteen Visions. Thus Bimbisāra’s wickedness in slaying the *rishi* ultimately produced a contradictory (i.e. a good) effect.

The Visions of Vaidehī are brought into connexion with another esoteric doctrine, that of the ‘two kinds of good’: (1) good which results from a state of mind, in particular from concentration; (2) good which results from action while in a normal state of diffused attention. Shan-tao laid it down that the first thirteen visions resulted from a state of mind and were to be classified as ‘good through concentration of thought’. The last three (the vision of the three classes of souls in Paradise) were ‘good through diffused attention’, being due to a question asked by Vaidehī when in a normal state. Accordingly, in the

¹ Traditional dates; it is possible that there were two Shan-taos. The authorship of the Commentary has been questioned. His death-year is sometimes given as 662.

Tun-huang paintings, the last three visions are always separated from the rest, and appear usually at the bottom of the painting, mingled with the general composition.

A tradition ascribes the invention of this type of picture ¹ to Shan-tao himself. That the conception is founded on Shan-tao's commentary admits of no doubt; but whether the tradition ² of his having painted three hundred 淨土變相 'Illustrations to legends connected with Paradise' has any basis of fact it is impossible to say. A certain vagueness shrouds the facts of Shan-tao's life, partly because he lived just too late to win a place in the 'Continuation of the Lives of Priests' (*IIssü Kao Sēng Chuan*, A.D. 645); but though he has no separate biography in this book, he is incidentally mentioned (Takakusu, vol. I, p. 684, col. 1) in the Life of a certain Hai-t'ung.

The Taima Mandara.

This, the most famous of Japanese Paradise paintings, is traditionally supposed to have been woven in 763. That it was inspired by the Commentary of Shan-tao was recognized in Japan. Thus the *Hōnen Shōnin Gyōjō Gwaizu*, by the priest Shunshō (A.D. 1255-1335), recognizes that the Taima Mandara is based on the Commentary, but says that this fact was not realized in Japan until 858 (nearly a hundred years after the painting of the picture) when Shan-tao's text was first imported from China. Thus the three clouds, symbolizing the three sorts of spiritual obstruction,³ were unintelligible to those who knew only the text of the Sūtra itself.

The original Taima Mandara is lost;⁴ but many copies survive, and from them we can see that the general disposition of the picture was

¹ The Western Paradise with scenes from the *Amitāyurdhyāna Sūtra*.

² First met with in the *Jui Ying Shan Chuan* (Takakusu, vol. li, p. 104), c. A.D. 760-80. See also *Laien-Buddhismus in China*. Dr. H. Hackmann, 1924, p. 142 (This book is a translation of Wang Jih-hsiu's *Lung Shu Ching T'u W'ên*, twelfth century; see Takakusu, vol. xlvii, p. 266).

³ See Shan-tao's Commentary, Takakusu, vol. xxxvii, p. 263; and below, No. XXXVII.

⁴ Fragments of an ancient version on paper (not woven) are preserved at the Taima-dera; these may belong to the (? Chinese) original from which the woven picture was made.

similar to that of the Tun-huang Paradise paintings as they occur both on silk and on the walls of the caves. In the side-scenes on the right are the Visions of Vaidehī; in those on the left is the story of Ajātaśatru (without the episode of his previous incarnation as a white rabbit); at the bottom, as separate marginal scenes, are the Nine Grades of Rebirth.

THE PARADISE OF SĀKYAMUNI

Numbers I and XII of this collection would at first sight be taken as Paradises of Amitābha. The former has the dancer and musicians typifying the aesthetic bliss of Paradise, and XII has the naked infant souls which in so many Amitābha pictures typify Rebirth in his Pure Land. That in each case a Paradise of some kind is represented does not admit of doubt. But the fact that the side-scenes in both paintings represent stories of Sākyamuni's previous existences proves that it is with him and not with Amitābha that the pictures are connected, and suggests that if such a thing exists (which European students have sometimes doubted) the subject in each case is a Paradise of Sākyamuni, the historic Buddha. Have we scriptural authority for such a conception? As a matter of fact we can show that a belief existed in three different kinds of Sākyamuni Paradise:

(1) *The Pure Land on Mount Gr̥dhrakūta.*

It was on this mountain that Sākyamuni preached The Lotus Scripture. But as we know from the sixteenth chapter of that scripture,¹ the presence of Buddha on this mountain has a timeless as well as an historic aspect. Not on this occasion alone, but through endless ages 'when all other living things witness the End of Time, and the Great Fires burn, I shall be secure in this place, with hosts of devas round me'.

Representations of the Paradise of Sākyamuni founded on this conception were early current in China. Thus among four hundred Paradises embroidered or woven by order of the Empress Wu (684-704) was a woven picture of the Gr̥dhrakūta Paradise. This was presented to the Japanese Court by the priest T'ē-yüan in 867.²

¹ Takakusu, vol. ix, p. 43, col. 3. This is chapter xv (*Tathāgātāyushpramāṇā*) of the Sanskrit version. *Sacred Books of the East*, vol. xxi.

² See *The Life of Chishō Daishi* (A.D. 902), by Miyoshi Kiyoyuki (A.D. 847-918).

(2) *The Paradise of Sākyamuni as one of the Four Pure Lands of the Four Quarters.*

The example most frequently quoted is the group representing the Southern Paradise (wall-painting) in the Kondō of the Hōryūji at Nara. But the identification of one of these groups as a Paradise of Sākyamuni dates only from the twelfth century, and which four Buddhas the artist had in mind remains an open question. These paintings belong to the end of the seventh or beginning of the eighth century. We are on more certain ground with regard to the Four Paradises painted in 730 in the Five-storied Pagoda at the Kōfukuji, Nara. These are defined by Seihan (b. 962: d. 999) in his *Shoji Engi Shū* as being Maitreya in the north, Sākyamuni in the south, Bhaishajya in the east, and Amitābha in the west.

(3) *The Paradise of Sākyamuni according to the Mahāparinirvāṇa Sūtra* (Nanjiō, 113).

In the Chinese version ¹ of this sūtra, completed in 419 by Dharmakṣema, we read: 'There is a world called unsurpassed (*un-shēng*). Its beauties and splendours are in every particular equal to those of the Sukhāvatī in the West; and are similar to those of the Full Moon world in the East.'

It is with this third conception that we may provisionally connect such pictures as I and XII (and possibly also VI).

KSHITIGARBHA

This Bodhisattva appears relatively late in Chinese Buddhist texts. From the first he figures as the rescuer of those who are in danger of falling into the Three Evil Ways (Hell, Hungry Ghosts, and Animals). Thus in the *Vajrasamādhi Sūtra*,² translated anonymously between 397 and 439 we read that those who have faith in the power of Kshitigarbha's name 'shall not fall into the Evil Ways and all their Spiritual Impediments shall be removed'.

In the early translation of the *Avatamsaka Sūtra*³ (by Buddhahadra,

¹ Takakusu, vol. xii, p. 508, col. 3.

² Takakusu, vol. ix, p. 374, col. 1.

³ Takakusu, vol. ix, p. 676, col. 1.

finished in 421) Kshitigarbha is merely enumerated among other Bodhisattvas, but at the same period of the *Vajrasamādhi* (i.e. between 397 and 439) a work was translated which is of fundamental importance in connexion with the cult of Kshitigarbha. This is the *Mahāvairocana Daśacakra Sūtra*,¹ the 'Sūtra of the Ten Wheels', which describes the ten kinds of Wheel of Authority which Buddha possesses, these being analogous to the Wheels by virtue of which the Wheel-turning (Cakravartin) Monarchs of the earth rule. The Sūtra begins with a eulogy of Kshitigarbha, who subsequently appears disguised as a monk. At his request Sākyamuni then expounds the doctrine of the Ten Wheels. A much more complete translation² of this work was made by Hsüan-tsang in 651, and it is from this moment that the popularity of Kshitigarbha begins. Probably the first dated statue of him is the figure in the P'in-yang Cave at Lung-mên (A.D. 667). In the second half of the seventh century he has taken his place with the other great Mahāyāna Bodhisattvas. Thus an anecdote³ referring to the year 684 tells us that a certain Wang Ting-tsang on arriving in Hell found there a monk who taught him a *gāthā*, by virtue of which he was able to return to the upper world. This monk turned out to be none other than Kshitigarbha.

The Sūtra of Kshitigarbha's Vows⁴ has no right to a place in the Canon and did not indeed achieve one till Ming times. It is attributed to Sikshānanda (A.D. 652-710) but does not appear in the list of his works either in the *K'ai-yüan Lu* (730) or in the *Chêng-yüan Lu* (799). It is obviously composed, with material taken from the Sūtra of the Ten Wheels, on the analogy of other Mahāyāna Sūtras in which Buddhas make a series of Pranidhāna or Vows.

The next scripture to be mentioned is, though it ranks as one of the three special Kshitigarbha books, even more uncanonical. This is the *Chan Ch'a Shan-o-yeò-pao Ching* (Nanjio, 464. Takakusu, vol. xvii, p. 901), a most curious work in which the worshipper is instructed how by throwing dice to ascertain the present 'score' of his *karma*, and correct his conduct accordingly. A similar species of pietistic backgammon still

¹ Takakusu, vol. xiii, p. 681.

² Takakusu, vol. xiii, p. 721.

³ From the *San Pao Kan Ying Yao Luo*. Takakusu, vol. li, p. 838, col. 2.

⁴ Takakusu, vol. xiii, p. 777. Nanjio, 1003.

exists in Japan under the name 'Jōdo Sugoroku'. Of this work the *Li Tai San Pao Chi* (A.D. 597) says that it is not to be found in the catalogues and is evidently a recent production. It owes its place in the Canon to its acceptance in the *Chung Ching Mu Lu* of 694. It is interesting, if only as showing that the cult of Kshitigarbha (round whose personality the work centres) was active as early as the sixth century. Whether it was composed in Chinese or in some other language (Indian or Central Asian) we do not at present know. It continued to enjoy a considerable vogue until recent times; thus it was a favourite text with the well-known T'ien-t'ai priest Chih-hsü (died in 1655).

The last of Kshitigarbha's scriptures represents so strange a fusion of ideas as to merit a longer treatment.

THE WORLD OF THE DEAD

The early Chinese knew nothing of a judgement after death. But the sacred Mount T'ai in Shantung was supposed to be the residence of a power, 'The Lord of the Court of Mount T'ai', who decided what was to be the duration of men's lives. In the History of the Latter Han dynasty¹ we read of a certain Hsü Hsün 許峻 who about the year A.D. 120 visited Mount T'ai in order to request a prolongation of his life. In the succeeding centuries, anecdotes of visits by live men to the underworld become common. It is presided over by a magistrate, who is a replica of similar earthly officials; but he acts merely as an assessor of Life and Death. It is no part of his business to pass moral judgements.

Meanwhile, Buddhism entered China and began to react upon Chinese ideas of the after-life, even among those who were not professed Buddhists. The Buddhist Judgement is presided over by Yama, often assisted by a female consort. Before reaching the judgement-place, the soul must traverse the Intermediate State ('Antarā-bhava', in Sanskrit; 'Bardo' in modern Tibetan). This journey is usually accomplished in forty-nine days.

When the early translators² of Buddhist texts needed a word to

¹ *Hou Han Shu*, lxxxii, B, f. 2 recto.

² For example, the translator of the *Wei-sheng-yüan Ching* (Ajātaśatru Sūtra), third century A.D.

translate the Sanskrit *niraya* (Hell) they used the name of Mount T'ai; and hence the Lord of Mount T'ai soon came to be regarded in China not only as an assessor of Life and Death, but also as a judge of Good and Evil; for he had by now become the counterpart of the Indian Yama, who judges men according to their deeds and decides what their next incarnation should be.

About A.D. 650 the *Ming Pao Chi*¹ by T'ang Lin, a friend of the famous pilgrim Hsüan-tsang, already develops the idea of an underworld Court, with a complicated 'personnel'. But there is still no notion of Ten Underworld Kings. This doctrine makes its appearance for the first time in A.D. 903, in the apocryphal sūtra 地藏菩薩發心因緣十王經 commonly called The Sūtra of the Ten Kings.² It describes the ten successive spheres, presided over by ten kings, through which the soul must pass on its way to re-incarnation. The first seven kings are reached on the seventh, fourteenth, twenty-first, &c., day. The soul thus comes before the seventh king on the forty-ninth day. Then before the eighth on the hundredth day, before the ninth on the first anniversary of death, and before the last king on the third anniversary.

This arrangement is obviously, as regards the last three stages, of Chinese origin; for it is designed to correspond with the principal Chinese stages of mourning. A colophon attached to this sūtra says: 'The translator Yen Fo-t'iao³ tells us that the Sanskrit original of this scripture was not written on pattra-leaf, but was revealed in *samādhi* . . . and at once written down on silk and bamboo-slips.' It was then magically conveyed from India to the domain of Manjuśrī⁴ in China. 'This happened in the eleventh month of the tenth year of T'ien Shēng.' This must mean 903; T'ien Shēng 天聖 being a year-name of the short-lived Yüeh Dynasty. At the beginning of the text, the transmission of it is ascribed to a certain forest Tsang-ch'uan 藏川, of Ch'eng-tu, Szechuan. Of this person nothing is known.

¹ Supplement C, xxiii. 1. Takakusu, vol. li, p. 787.

² Supplement C, xxiii. 4. Occurs among the Tun-huang MSS., e.g. S. 3961.

³ Worked c. A.D. 188. The introduction of his name seems rather wild.

⁴ Who was supposed to reside on Mount Wu T'ai in Shansi.

The above text is followed by another of the same nature, a fragment of which is preserved in this collection (CCXIII), with illustration. It deals with prayers to be said by the relatives of a dead person in order to secure his safe passage through the Intermediate State.

The names of the ten kings, as given in these sūtras and elsewhere, are as follows:

- (1) Ch'in Kuang 秦廣.
- (2) Ch'u Chiang 初江 'Beginning River'. Also written 楚江 'River of Ch'u [Country]'.
- (3) Sung Ti 宋帝 'The Emperor of Sung [Country]'.
- (4) Wu Kuan 五官 'Five officials'.¹
- (5) Yama, the Indian king of the Dead.
- (6) Pien Ch'eng 變成 'Change Complete'. Also written 卞城 Pien City, i.e. the capital of the northern Sung dynasty. This is probably a late corruption.
- (7) T'ai-shan. The ancient Chinese ruler of the Dead.²
- (8) P'ing-t'eng 平等 'Uniform', 'Impartial'. According to the *Yin-i* 音義³ of the Kashgarian writer Hui-lin 慧琳, P'ing-t'eng is a Chinese translation of the Indian name Yama. It occurs as the name of a Manichean King of the Dead.⁴
- (9) Tu-shih 都市, 'City Market'.
- (10) The Cakravartin (Wheel-turner) of the Five Gati (Spheres of

¹ According to the *Ching Lü I Hsiang* (Takakusu, vol. liii, first quarter of sixth century) there are 'five officials', corresponding to the Five Crimes. The Fire Official punishes murder; the Water Official, robbery; the Iron Official, lust; the Earth Official, lying; the Sky (Air) Official, drunkenness. Thus each also corresponds to one of the Five Elements. (*Ching Lü I Hsiang*, xlix; Tripitaka, xxvii. 6.) But Wu Kuan ('Five Officials') is also used as an alternative name for the Five Heavenly Messengers 五天使, i.e. Birth, Sickness, Old Age, Death, Punishment by Law, which are allotted to Man in order to incite him to free himself from the Wheel of Incarnation.

² A catalogue compiled in A.D. 602, but in the main recompiled from one of 594, records a scripture called *Yen-lo Wang Tung T'ai-shan Ching*, 'The sūtra of King Yama and the T'ai Mountain in the east'. It was condemned as unorthodox in a catalogue of 664, and again in the closing years of the seventh century.

³ Finished in A.D. 810.

⁴ Chavannes et Pelliot: *Un Traité Manichéen*, p. 88.

Existence). The five *gati* are gods, men, inhabitants of Hell, hungry demons, animals. It is usually stated that Six Gati (with the addition of the Asuras) is the accepted Far Eastern enumeration, and this seems to be true for Mahāyāna Buddhism in general. But in important śāstras, always influential in China, such as the *Abhidharma Nyāyānusāra* (Nanjio, 1265; Takakusu, vol. xxix, p. 329), the *Abhidharma Prakaraṇaśāstra*¹ (Nanjio, 1266; Takakusu, vol. xxvii, p. 777), the *Abhidharmakośa* (Nanjio, 1267), and the *Samyuktābhidharma-hṛdaya* (Nanjio, 1287; Takakusu, vol. xxviii, p. 869) five *gati* alone are enumerated. The category of Six Gati probably owes much of its popularity to the occurrence of this enumeration in the *Lotus Scripture*.

The Kings, though represented in art as seated side by side, preside over successive spheres through which the soul passes on its journey through the Intermediate State.² The first seven are reached on the seventh, fourteenth, &c., days. The soul comes before the eighth king on the hundredth day, before the ninth on the first anniversary of death, and before the tenth on the third anniversary.

How was the number Ten arrived at?

(1) Possibly to an original category of Seven Kings (one for each week of the Death Journey) three more were added in China to correspond to the long Chinese periods of mourning; it being natural to regard mourning as ceasing only when the Soul has reached its goal.

(2) Possibly the number was suggested by the Ten Wheels of the *Daśacakra Sūtra*.

If we examine the names of the Ten Kings we find that (1), (2), (3), (6), and (9) are entirely inexplicable; (4), (5), (8), and (10) belong to the vocabulary of Buddhism; while (7) is borrowed from native Chinese religion. That the unexplained names belong to Taoism (pre-Buddhist native religion) does not seem probable. The cult of the Ten Kings was indeed adopted by the Taoists; but the books of the Taoist Canon (Nos. 84 and 89 of the recent reprint) that deal with the Judgement of

¹ These Sanskrit names are hypothetical.

² The Intermediate State (*Antarābhava*) between one Incarnation and the next was supposed usually to last forty-nine days. It seems as though the number of kings was added to by three, in order to allow for certain common Chinese periods of mourning (hundred days, a year, three years).

the Dead are mere echoes of the Sūtra of the Ten Kings and obviously belong to a later date.

To the unexplained names the Chinese themselves seem to have attached no very definite significance. It is possible that they are corruptions of foreign words; but this cannot at present be proved.

In the Tun-huang paintings, Kshitigarbha is often attended by a priest whose name (Tao-ming 道明) is known to us by inscriptions.

TAO-MING AND THE GOLDEN-MANED LION¹

The story of Tao-ming which chiefly concerns us is given below (Catalogue XXIII). It is taken from a Tun-huang manuscript (S. 3092) recovered by Sir Aurel Stein, consisting of an extract from the *Huan-hun Chi*, which otherwise survives only in quotations in the *T'ai-p'ing Kuang Chi*. This legend, apparently almost unknown in later China, still survives in a few brief allusions, e.g. in the *Fo Tzu T'ing Chi* (A.D. 1269), Takakusu, vol. xlix, p. 322. There is also an altered and developed form of the Tao-ming legend at Mount Chiu Hua, the modern head-quarters of the Kshitigarbha cult. Thus in the *Chiu Hua Shan Lu* of Chou Pi-ta (twelfth century) we are told that Kshitigarbha was in reality a Korean prince, named Chin Ch'iao-chio 金喬覺 who in the eighth century became a monk and settled on Mount Chiu Hua. Here he was befriended by the official Min Kung and his son Tao-ming.

The choice of the name Tao-ming is almost certainly due to an earlier legend which I here quote from the *Shih Chia Tzu Ching*:² A certain priest called Tao-ming died in 605. Four months later another priest of the same temple was sent on business outside the town. Night had fallen

¹ For good examples of this subject outside the Stein Collection, see *Paintings from the Great Collection of the Celebrated Connoisseur Liang Chang-Chü*, 1919. Plate 3. For the fraudulent nature of this catalogue (which nevertheless contains two interesting Tun-huang paintings), see Pelliot, *T'oung Pao*, 1922, p. 329. See also at the Musée Guimet a Thousand-armed Avalokiteśvara (A.D. 981) with Kshitigarbha and Tao-ming in scene on bottom right; and the large Kshitigarbha painting dated 983.

² By Huai-hsin (c. 850), Takakusu, vol. li, p. 819. The same story is told in another T'ang work, the *Fa Hua Chuan Chi* 法華傳記 of Hui-hsiang 慧詳; also in the Japanese *Konjaku Monogatari*, *maki vii*.

before he returned, and finding himself at the gate of a monastery he decided to spend the night there. To his astonishment the gate was opened by a priest who in every respect resembled the deceased 'Taō-ming. This priest told the visitor that he might certainly spend the night in a cell, but must on no account go into the Hall. Curiosity getting the better of him he crept round to the back of the Hall and peeped in. A number of priests were assembled for supper. The *karmadāna* recited the usual 'bestowal of rice' formula and serving-men brought in the food. But then to the visitor's horror he suddenly saw that the priests assembled for the meal were all writhing, lapped in flame. He knew then that Tao-ming was in Hell.

Already, however, in the anecdotes of the *Ming Pao Chi*,¹ there figures an unnamed priest who assists at Judgement Scenes in Hell.

It remains to consider three perfectly historical 'Tao-mings, who may, however, be identical and may also have some connexion with the 'Tao-ming of the Kshitigarbha paintings.

(1) In a colophon² to Hsüan-tsang's translation of the Ten Wheels Sūtra the name of 'Tao-ming of the Shih-chi Temple 實際 appears next to that of Hsüan-tsang himself as one of the assistants in the translation. He is thus connected with the most important of the Kshitigarbha sūtras, and may well be one of the personalities who were amalgamated into the later Tao-ming legend.

(2) The translator of the Manichean hymn-roll³ from Tun-huang. A certain contact between Manicheism and the cult of Kshitigarbha has already been noted: (a) the use of the name P'ing-t'eng both by Kshitigarbha-worshippers and Manicheans as that of a King of the Dead; (b) the use by the Manicheans of the name Ti-tsang (Kshitigarbha) as that of the Fourth Envoy of Light.

Unfortunately it is impossible to fix the time at which the hymn-roll was translated. The manuscript itself is considered to date from about 800. The translation may have been made at any time between then and A.D. 694.

(3) Tao-ming 'a priest from the land of T'ang' founded the Hase-

¹ See above, p. xxvii. Takakusu, vol. li, p. 795, col. 2.

² Takakusu, vol. xiii, p. 728.

³ S. 2659, British Museum. Printed Takakusu, vol. liv, p. 1270.

gawa-dera in 721 and died (still in Japan) after 725. It is not impossible that these three are one and the same person: born c. 631, translated T'en Wheels Sūtra, 651; dies in Japan at the age of 94 or over. What tends to invalidate such a supposition is the fact that Tao-ming arrived in Japan before 686, that is to say, well before the supposed date of the introduction of Manicheism into China

Mr. Justice Ts'ui.

See below, XXIII.

Ts'ui Chio 璩 (Ts'ui Tzū-yü 子玉) figures in the legend of the Emperor T'ai Tsung's Visit to the World Below. This legend (afterwards incorporated in Book XI of the famous novel *Hsi Yu Chi*) began its career soon after the Emperor's death (649), for it is alluded to in the *Ch'ao Yeh Ch'ien Tsai* 朝野僉載 of Chang Tsu 蔣 鵠 who lived in the last quarter of the seventh and the beginning of the eighth century. It is again evidently with this story that the fragmentary Stein MS. S. 2630 deals; for the name Ts'ui Tzū-yü and T'ai Tsung occur in connexion with a Judgement Scene in the underworld. We know from the *Hsi Yu Chi* that the Emperor owed his safe return from Hell to the fact that he had brought with him a letter of introduction to Mr. Justice Ts'ui.

AVALOKITEŚVARA

The fundamental scripture of Avalokiteśvara is the twenty-fourth chapter ² of the *Saddharmapundarika*.³

The *Saddharmapundarika* occupies a peculiar position among Buddhist sūtras in that instead of inculcating a single doctrine or the worship of some particular Buddha, it aims at achieving a synthesis of cults and theories, as they existed at about the end of the second century A.D. The first translation was made by Dharmaraksha (a native of Tun-huang) in A.D. 286. This, among many other omissions which do not here concern us, lacks the verse portion of the Avalokiteśvara chapter,⁴ precisely, that

¹ Author of the *Cave of the Amorous Fairies*, a romance lost in China, but much read in Japan from the ninth century onwards. The surviving *Ch'ao Yeh Ch'ien Tsai* is imperfect. The present story is quoted in *T'ai-p'ing Kuang Chi* 146.4. But see below, p. lii.

² *Samantabuddha*.

³ Translated in *Sacred Books of the East*, vol. xxi.

⁴ The whole of the chapter, verse and prose, belongs to a part of the scripture (six

is to say, the part of the text which had the greatest influence on Buddhist iconography. 'The standard translation,'¹ that of Kumārajīva (A.D. 406) also originally lacked the verse portion of this chapter, as is noted in the introduction² to a third translation made in A.D. 601. This verse portion is also lacking in the existing Sanskrit text. The Avalokiteśvara chapter enumerates the dangers from which the Bodhisattva rescues those who invoke his name.³ The form of the deity corresponding to this text usually has two arms; but sometimes four or more. It is the principal non-Tantric form.

The Tantric forms, that is to say those connected with the recital of spells, begin very early in China. An Avalokiteśvara Dhāraṇī⁴ was translated by Nandi in A.D. 419; and this was a second translation. A catalogue of A.D. 515⁵ mentions a spell for repentance and doing away with sins by the power of Avalokiteśvara as having been translated in 490 from a text acquired by the priest Hsien-chēng 惠靜 in Khotan. The *T'o-lo-ni Tsa Ching*⁶ (sixth century) prescribes the painting of a two-armed Avalokiteśvara in connexion with the recital of a spell: 'In using this spell it will be necessary to have an image of Avalokiteśvara painted on white clean stuff (*tieb*) or fine cloth (*pu*). He is to be seated, all clothed in white,⁷ upon a lotus. One hand holds a lotus, the other holds a flask. The hair is to stand up stiff. The spell is to be recited in front of this image on the eighth day of the white moon,⁸ or on any day till the fifteenth.'

The form of Avalokiteśvara that most concerns us here, as being the most highly developed and elaborate of those represented in the collection,

chapters) which is clearly a comparatively late addition. In the work as it originally existed neither Amitābha nor Avalokiteśvara played more than a very minor role.

¹ Takakusu, vol. ix, p. 1.

² loc. cit., p. 134, col. 3. Kumārajīva's version also lacked the Devadatta chapter, though this is printed with it in current texts. The same chapter is absent from the surviving Sanskrit version.

³ See below, II, XXIV, XXVIII, CXL.

⁴ Nanjio, 326.

⁵ The *Ch'u San Tsang Chi Chi*. Takakusu, vol. iv, p. 13. Nanjio, 1476.

⁶ Takakusu, vol. xxi, p. 612.

⁷ Practical considerations prevented the carrying out of this, white pigment being used with an economy which suggests that it was hard to procure.

⁸ i.e. the moon before it reaches its fullness.

is the Thousand-Armed Thousand-Eyed. A North-Indian priest brought the Sanskrit original of the sūtra concerning this deity to the T'ang Court between 637 and 650. It was translated by Chih-t'ung. Another version was made by Bhagavaddharma, of Western India, between 650 and 682,¹ and it is in this translation that the scripture is currently used. There is, however, a third, made by Bodhiruci about 684 (Nanjio, 319). These versions pre-date the formation of the synthesized and specialized Tantric cult; for the use of this professedly Tantric, Vairocana-sect a fourth translation was made by Amoghavajra (A.D. 705-74). The Avalokiteśvara of this sūtra has forty *dhāraṇī* (spells) one for each of the forty hands that for convenience stand for the full number of a thousand. Each hand 'saves' from a particular kind of trouble and should be invoked by those suffering from such a trouble. Each hand is distinguished by a symbol or else by a mystic gesture (*mudrā*), as described below (No. XXXV*). The deity is attended by a host of subordinates who, arranged in twenty-eight groups, include a large part of the Hindu pantheon. "

The Eleven-faced Avalokiteśvara.

Between 561 and 578 Yaśogupta translated the 'sūtra of the holy spells of the Eleven-faced Avalokiteśvara'.² Next came the translation of a similar scripture³ by Hsüan-tsang, and lastly, in the eighth century, a version by Amoghavajra. The first two of these prescribe that the Bodhisattva should be shown with two arms, and the last with four arms. It is, however, a six-armed representation that prevails in this collection, a fact that has not yet been accounted for.

Another Tantric form of Avalokiteśvara that figures in the collection is Amoghapāśa, the Bodhisattva 'with the rope that catches men and devas and draws them towards the banks of Bodhi'. The earliest scripture is the 'Sūtra of Amoghapāśa's Spell' (Nanjio, 312), translated in 587 A.D. He has four, six, or ten arms, and usually three heads.

A far more commonly represented form is the Cintāmanicakra 'Turner of the Wishing Gem' Avalokiteśvara (Nanjio, 324). It was

¹ See *Hsü Ku Chin I Ching T'u Chi* (Takakusu, vol. lv, p. 368). This version is Nanjio, 320; Takakusu, vol. xx, p. 115. ² Nanjio, 327. ³ Nanjio, 328.

translated in 709 by Bodhiruci. This is the most usual form of six-armed Avalokiteśvara. For the willow-spray as an emblem of Avalokiteśvara, see CCCIX.

TĀRĀ

With this female emanation of Avalokiteśvara, so important in later Tantric Buddhism, especially in Tibet, we are not here concerned, except perhaps in the case of CXL.

AVALOKITEŚVARA. BY MOONLIT WATERS 水月觀音

This appears to be a popular Chinese name for Dakaśrī (Daka¹ for Uda, 'water') 水吉祥 who figures in the complete Vairocana Tantric system and is incorporated in the great schematic group known as the Garbhakośa Mandala. This deity is not associated with an expanse of water, still less with moonlight, but drops water from his lotus or makes it gush from his hand.

The title 'A. by Moonlit Waters', afterwards applied to this Tantric deity, need not necessarily have implied a representation literally corresponding to such a description, for *Udaka-candra* 'the moon reflected in water' is a symbol of Insubstantiality and it is as *udaka-candra* that the Bodhisattvas regard the whole of the phenomenal world. *Udaka-candra* may thus be an epithet applied to one who regards the *dharma*s as no more real than the moon reflected in a pool.

It is possible that when early in the ninth century Chou Fang painted the 'A. by Moonlit Waters' upon which (presumably) all the later representations are based he was misled into actually representing 'moonlit water' owing to the fact that he followed a popular misinterpretation of a Buddhist technicality.

The two paintings of the subject in this collection show water, but no moon.² A Tun-huang painting³ dated 968 and inscribed 水月觀音 'Moonlit Waters Avalokiteśvara' has neither moon nor water, but also

¹ 他佉.

² Unless the luminous disk against which A. is silhouetted can be regarded as a moon.

³ Reproduced in the *Catalogue of the Liang Chang-chü Collection*, 1919, and *Bukkyō Bijutsu*, xii. See also Pelliot, *T'oung Pao*, 1922, p. 329; and 1928, p. 134.

fails to correspond either in gesture or symbols with the representation of Dakaśrī in the Mandala. The A. by Moonlit waters is the eleventh of the thirty-three Avalokiteśvaras. The date of this category is unknown. It owes its origin to the fact that in the Avalokiteśvara chapter of the *Saddharma-piṇḍarīka Sūtra* the Bodhisattva is said to manifest himself in thirty-three different forms (i.e. as Asura, Brahmin, king, boy, girl, &c.). There is also a Tantric category¹ of thirty-three Avalokiteśvaras in which Dakaśrī is the eighteenth. Not until the Zen paintings of the thirteenth century do we find versions of the subject in which the Bodhisattva is actually contemplating a reflection of the moon in water.

BHAISHAJYAGURU

The scriptures concerning this Buddha are four² in number:

(1) The twelfth chapter of the *Kuan'ing Ching*, supposed to have been translated by Śrīmitra about A.D. 317-322. Nanjio, 167; Takakusu, vol. xxi, p. 532.

(2) The *Yao Shih Ju Lai Pên Yüan Ching*, translated by Dharmagupta in 615-16. Nanjio, 170. Takakusu, vol. xiv, p. 401.

(3) The *Yao Shih Liu Li Kuang . . . Ching*, translated by Hsüan-tsang in 650. Nanjio, 171. Takakusu, vol. xiv, p. 404.

(4) The *Yao Shih . . . Ch'i Fo . . . Ching*, translated by I-ching in 707. Nanjio, 172. Takakusu, vol. xiv, p. 409.

This deity, as is well known, is the Buddha of Healing and has a Paradise in the East corresponding to Amitābha's in the West; but his cult is concerned with health and comfort in this life far more than with salvation in the world to come.

The fourth translation deals with the vows of seven Buddhas, whereas the other three deal only with the vows of Bhaishajya. But a comparison of the four texts makes it clear that the fourth represents the original form and that the other three have been somewhat unsystematically modified so as to deal solely with Bhaishajya. Thus in the first three, as in the fourth, the Bodhisattva Mañjuśrī asks to be enlightened not about the Land of Bhaishajya, but about 'the lands of the various Buddhas';

¹ See *Buḱkyō Daijiten* under 'Sanjūsan Son Kwannon'.

² I omit the version by Hui-chien, supposed to have been made in 457.

in what follows, however, all reference to the other Buddhas has disappeared. Needless to say this modification took place in India, not in China.

Associated with the cult of Bhaishajya are the sixteen Yaksha warriors who were converted and became champions of Buddhism on the occasion when this Sūtra was preached. The version of the text followed by the great Bhaishajya Paradise (XXXVI) is that of Hsüan-tsang.

MAITREYA

Unlike such divinities as Amitāyus, Kṣitigarbha, or Vairocana, Maitreya figures largely in Hīnayāna tradition. Thus the story of Maitreya and King Sankha is found in the *Dirghāgama*,¹ ch. vi (corresponding to the Pali Dīghanikāya No. 26, *Cakkavatti Sihanāda Suttanta*). The Āgamas contain numerous other allusions to Maitreya. The earliest special Mahāyāna scripture embodying the Sankha story is the *Lō Shuo Mi-lo Hsia Shēng Ching*,² translated by Dharmarakṣa in 303.

The most popular version is that of Kumārajīva (Nanjio, 205), made about A.D. 400.³ Maitreya is the future Buddha. He waits, still only a Bodhisattva, in the Inner Court of the Tushita Heaven, till the time shall come when he is born as the son of Subrahman, minister of Sankha, king of Ketumatī. Maitreya achieves Buddhahood and converts king Sankha, his queen, eighty-four thousand Brahmans, &c. The Inner Court where Maitreya waits is called his Paradise, just as Sukhāvātī is called the Paradise ('Pure Land') of Amitābha.

The form of religion which centres round an effort to be reborn in Amitābha's Paradise is in almost every detail modelled on the earlier cult which centred round the desire for Maitreya's Pure Land.

The earliest Chinese devotee of Maitreya of whom we have a detailed record is Tao-an⁴ (A.D. 314-85). He and his pupils, we are told, made a vow in front of an image of Maitreya that they would do all in their

¹ Takakusu, vol. i, pp. 41, 42.

² Takakusu, vol. xiv, p. 421. Nanjio, 55.

³ A longer version, Nanjio, 209, is also attributed to Kumārajīva. For an account of this group of scriptures and the whole literature of the Maitreya cult, see *Bulletin de l'École d'Extrême-Orient*, review by N. Péri of Matsumoto's *Miroku Jōdo Ron*, vol. xi, 1911, p. 447.

⁴ *Kao Seng Chuan*, ch. v; Takakusu, vol. I, p. 353 (No. 2059).

power to be reborn in his Paradise. The surviving sculpture and epigraphy of the fifth century show that Maitreya occupied then the place that was to be usurped in the seventh and eighth centuries by Amitābha. M. Pelliot¹ has, however, pointed out that in the second quarter of the seventh century we find the great pilgrim Hsüan-tsang still making this vow. It should in this connexion be remembered that the Yogācārya School, with which Hsüan-tsang was specially connected, claimed Maitreya as its founder. The Life of Vasubandhu,² translated by Paramārtha, between 557 and 569, shows Maitreya as the repository of Idealist (Vijñānavāda) doctrines.

Meanwhile in the sixth century the doctrine that a thousand years after the death of Buddha the Last Phase of the Law would begin, accompanied by persecutions and disasters of every kind, perturbed the mind of Buddhist China, almost as much as Europe was agitated by the arrival of the year A.D. 1000. There were of course several theories both as to the date of Buddha's death and as to the duration of the two first Phases. But a common opinion placed the onset of the Last Phase in the year 433, and we find sixth-century writers³ dating events in 'such and such a date after the onset of the Last Phase'. Opinions concerning the duration of the Last Phase, which would cease with the coming of the new Buddha, Maitreya, varied greatly. Some sixth-century Buddhists evidently hoped to witness his coming. Hui-ssü, whose strange method of dating has just been quoted, prayed that he might by alchemistic researches find some Elixir 丹 which should preserve him so that he might witness with the eyes of the flesh the coming of Maitreya and the renewal of the Law.⁴

An interesting comparison between the merits of Maitreya's and Amitābha's Paradises will be found in the *Hsi Fang Yao Chüeh*⁵ of K'uei-chi (632-82). One of the disadvantages of Maitreya's Paradise is that the Tushita Palace has an Inner and an Outer Court, and if one is reborn in the Outer Court, one does not behold Maitreya; a second dis-

¹ *Revue des Arts Asiatiques*, v. 201.

² Nanjio, 1463. Translated by Takakusu, *T'oung Pao*, iv. 269.

³ e.g. Hui-ssü (515-77), a forerunner of the T'ien-t'ai School, in his *Li Shih Yüan Wen*, Nanjio, 1576, Takakusu, vol. xlv, p. 786.

⁴ Takakusu, vol. xlv, p. 791, col. 3.

⁵ Takakusu, vol. xlvii, p. 106, col. 3.

advantage is that the sexes are mixed, whereas the Western Paradise is only accessible to men.

Towards the end of the seventh century the vogue of Maitreya was increased by two factors: (1) in 690 the usurping Empress Wu Hou caused a 'new translation' to be made of the *Great Cloud Sūtra*.¹ In this version passages were inserted which foretold that Maitreya would one day descend to earth and rule China in the guise of a woman. The forgery was officially circulated and Wu Hou was able to pose as an incarnation of the future Buddha: (2) the second factor is the obscure alliance between the Maitreya cult and Manichaeism, fostered partly by an identification between Maitreya and Mi-shih-ho (Messiah) who figures so prominently in Chinese Manichaeism.

The finding of Maitreya Paradises at Tun-huang is particularly interesting since such representations, though well known to Buddhist literature, nowhere else survive. Particularly in Japan of the Nara period was Maitreya able to hold his own. A Maitreya Paradise was dedicated in the Kōfukuji at Nara in 725; and in the 'Goju no Tō' of the same temple and dating from the same period was a group of statuary also representing the Northern Paradise (i.e. of Maitreya). In the Tōdaiji, also at Nara, was a screen representing this same subject and also dating from the eighth century.²

MANJUSŪRI

An exclusively Mahāyāna Bodhisattva, possibly of Tocharian origin.³ Generally shown riding on a lion. Owing to a popular misinterpretation a passage⁴ in the twenty-ninth chapter of the *Avatamsaka Sūtra*—'In the north-east there is a dwelling-place of Bodhisattvas, called the Ch'ing-liang-shan 清涼山. In the past various Bodhisattvas have made their home there. It was there that a Bodhisattva called Manjuśrī manifested himself. He had ten thousand followers who were also Bodhisattvas, and he continually preached the Law'—has been taken as a

¹ Nanjio, 187; Takakusu, vol. xix, pp. 500 seq. Translated by Jinayaśas in A.D. 570.

² See Ono Gemmyō, *Bukkyō Bijutsu*, p. 864.

³ See S. Lévi, *Journal Asiatique*, xix. 622.

⁴ Takakusu, vol. ix, p. 590 (No. 278). See below, p. 198.

reference to the *Wu-t'ai Shan* in Shansi, and the temples there became a resort of pilgrims from all over India and Central Asia. Like Kṣhiti-garbhā, Mañjuśrī is often depicted as a monk. It was in this guise, according to the Korean Ta-hsien,¹ that the image of Mañjuśrī figured in the refectories of Mahāyāna monasteries in India, while Piṇḍola occupied this place in Hīnayāna monasteries. Later, in Chinese Zen Sect Monasteries, an image of Mañjuśrī presided over the refectory.

At Tun-huang, this Bodhisattva figures as an attendant upon Śākya-muni, along with Samantabhadra, and also several times as the messenger sent by Buddha to visit the sick Vimalakīrti. He is the receptacle from which all Buddhas have derived their wisdom. Hence he carries a sword, emblem of discrimination, and rides on a lion, emblem of strength and alertness. As the personification of wisdom he replaces in the Mahāyāna the earlier paragon, Śāriputra. The Chinese pilgrim Fa-hsien² tells us that in India the Mahāyānists make offering chiefly to the Prajñāpāramitā, to Mañjuśrī, and to Avalokiteśvara.³ In Tantric Buddhism he is shown with a five-fold diadem which symbolizes the five emanations of Vairocana. Concerning the other Tantric forms there exists a huge literature which does not here concern us.

THE SŪTRAS DEALING WITH NATIONAL SAFETY

(1) The *Śvarṇaprabhāsa* and the cult of the Catur-mahārāja ('Four Great Kings'). The earliest version⁴ of the *Śvarṇaprabhāsa Sūtra* was made by Dharmakṣema between 416 and 428. A fuller version⁵ was made by I-ching in 703; this concords with the existing Sanskrit version.⁶ Recitation of the sūtra brings immediate aid from the Deva-rāja⁷ (Four Kings of the four points of the compass), who arrive accompanied by countless hosts of demons and can thus protect a country against national perils, such as famine, invasion, plague, revolutions, &c.

¹ In his *Fan Wang Ching Chi*, c. A.D. 730.

² Takakusu, vol. li, p. 857. He set out in 399;

³ loc. cit., p. 859, col. 2.

⁴ Takakusu, vol. xvi, p. 335 (No. 662). Nanjio, 127.

⁵ Three intervening ones need not here be mentioned.

⁶ Ed. Calcutta, 1898.

⁷ Vaiśravaṇa in the north, Virūdhaka in the south, Dhṛtarāstra in the east, and Virūpākṣa in the west. Also known as the Lokapālas, 'Guardians of Spheres'.

If there is doubt about any character in the text or about the proper understanding of any passage, an appeal should be made to the deity Sarasvatī, goddess of apprehension, who will at once restore the missing character or interpret the difficult passage.

Meanwhile, Śrī devī, the goddess of material blessings and comforts, sees to it that the user of this sūtra does not hunger, go naked, or lack medicine.

(2) 'The *Jēn Wang Ching*, 'Sūtra of the Benevolent King'.

This is a sūtra of the Prajñāpāramitā class. It was addressed to King Prasenajit. The peace of a kingdom depends on the contentment of the ghosts and unseen spirits who inhabit it. These must be appeased by the recitation of this sūtra. The living and human inhabitants of the country will then at once be orderly and happy.

Translated by Kumārajīva in 401.¹ Takakusu, vol. viii, p. 825 (No. 245). Nanjio, 17.

At the recitation of this scripture a hundred images of Buddha, a hundred images of Bodhisattvas, and a hundred images of Teachers are to be set up. Many of the paintings in the collection may therefore have been inspired by the cult connected with this sūtra; but they have not been identified.

VIMALAKĪRTI

The story of Manjuśrī's visit to the sick-bed of Buddha's lay-disciple Vimalakīrti is told only in the *Vimalakīrti Sūtra* (see below, p. 91). But the incident in the story that has most attracted the attention of Western readers—the miraculous feeding of the multitude, which has frequently been compared to Christ's Miracle of the Loaves and Fishes—occurs in almost identical form in an earlier Hīnayāna work.²

Vimalakīrti became in Chinese imagination the type of those who 'live in the world, yet are not of the world'. The legend that he was

¹ There is an earlier translation by Dharmarakṣa made in A.D. 267, and two later ones by Paramārtha (A.D. 554) and Amoghavajra (A.D. 765). For an account of the Japanese cults connected with this text, see de Visser, *Ancient Buddhism in Japan*, vol. i, fasc. 2. (In *Buddhica*, Paris 1929.)

² The Old Mixed Book of Parables. Takakusu, vol. iv, p. 521, col. 1. Translated by K'ang Sēng-hui in the third century A.D.

a reincarnation of the Golden Millet Tathāgata was extremely familiar to T'ang writers, and we even find mention¹ of a certain student who in consequence of his piety in copying the *Vimalakīrti Sūtra* is reborn in the 'Paradise of the Golden Millet Buddha'.

'At home', says Sēng-min², 'he (Vimalakīrti) rode upon the high path, but his powers were manifested in the world beyond. He was a dragon hiding among men; his will could cause the waters of the sea to rise, and sprinkle with the holy spray all the Ten Quarters of the World. His wisdom could set a kingdom to rights. . . . He could reverse the symbols of sky and Earth,³ shrink or expand them at his will.'

It is probable that the curious notions concerning Vimalakīrti which pervade T'ang literature and then suddenly disappear are derived from some source which has also vanished. Such a source may have been the *ch'ao* or 'abstract' of the *Vimalakīrti Sūtra* composed by Hsiao Tzū-liang (Prince Wēn-hsüan of Ching-ling) about 489.⁴ That this was not merely a summary of the sūtra, but also contained extraneous and presumably non-Buddhist doctrine is suggested by the fact that the book was barred as apocryphal in 730.⁵

A document which might possibly shed light on LVII is the *Wei-mo-chi so-shuo ching Su Wen* 俗文, a Tun-huang manuscript now in the Ts'u Shu Kuan library at Peking. Portions of the same work at London and Paris contain nothing relevant.

THE ARHATS

The Arhats do not occur as a group; but Kālīka, the fourth of the group of sixteen, and Dharmatrāta, seventeenth of the group of eighteen, appear separately.

Dharmatrāta (法救 Fa-chiu, in Chinese) is, as he figures in later legend, a composite personage, made up of at least three historical characters:

(1) lived 300 years after the death of Buddha and 'wrote the hymns (*udāna*) called *Anityatā Varga* ("Chapter on Impermanence") and the

¹ In the *San Pao Kan Ying Yao Luo Lu*, Takakusu, vol. li, p. 840.

² In his *Jung Hua Lun*, Takakusu, vol. lii, p. 47, col. 1.

³ Or 'Sun and Moon'. Cf. below, p. 94.

⁴ Takakusu, vol. lv, p. 679, col. 3.

⁵ In the *K'ai-yüan Lu*, loc. cit.

rest', i.e. the Sanskrit version of the *Dhammapada*. This is called in Chinese *Fa-chü-ching*.¹

(2) lived 400 years after the death of Buddha; one of the 'four Masters of the Vibhāṣā'.

(3) lived 1,000 years after the death of Buddha; author of the *Samyuktaśāstrā*.² This was translated into Chinese by Saṅghavarman in 433, so that the 'thousand years' is only a rough reckoning.

In a document preserved in the Shōsō-in Treasury³ at the Tōdaiji, Nara, there is a list⁴ of Patron Saints of the Six Sects. Dharmatrāta appears as a Patron of the Sattayasiddhi Sect, his name following that of Harivarman, the author of the *Sattayasiddhi Śāstra*. Now in the Chinese-Tibetan manual (A.D. 1800) published by Eugen Pander,⁵ Dharmatrāta appears in a representation exactly corresponding to CLXVIII of the present catalogue, and it was on the strength of this illustration that the Tun-huang representations of the patriarch were identified by Miss Chapin of the Museum of Fine Arts, Boston.

Finally, what connexion with the above persons and with the picture CLXVIII has the Dhyāna-expert Dharmatrāta, whose methods of mystic ecstasy are described in 'Dharmatrāta's Book of Dhyāna Practice'?⁶ This is a question too involved for discussion here; but it may be pointed out that the *Li Tai Fa Pao Chi*⁷ identifies Bodhidharma, the legendary founder of the Dhyāna (Zen) Sect with Dharmatāra, the (fourth century?) Dhyāna-master, calling him by the portmanteau-name of Bodhidharma-trāta. It may therefore be as founder of the Zen Sect that Dharmatrāta figures in our picture.

¹ Nanjio, 1365. Takakusu, vol. iv, p. 559.

² Nanjio, 1287. Takakusu, vol. xxviii, p. 869. That the above two works should be by the same person, as is suggested by Professor Berriedale Keith (*Buddhist Philosophy*, p. 154), is very improbable.

³ And therefore anterior to 758, when the last batch of objects was stored in the shrine.

⁴ See Ono Gemmyō, *Bukkyō no Bijutsu*, p. 708.

⁵ *Das Pantheon des Tschangtscha Hütuktu*, p. 88, No. 209. For a similar series, see *Revue des Arts Asiatiques*, April 1930, pl. xxxi.

⁶ Takakusu, vol. xv, p. 300.

⁷ Recovered at Tun-huang and now existing in copies both at Paris and London, printed in Takakusu, vol. li, p. 179. Composed shortly after 788 (?).

THE GOOD BOY AND THE BAD BOY¹

Many passages in Buddhist literature refer to the two spirits who accompany us during our lifetime and record our actions, good and bad. They are sometimes described as man and woman, sometimes as both male; and they are very variously named. Thus in the *Bhaiṣajyaguru Sūtra*² they are called 同生神 'spirits born at the same time'. In I-ching's translation³ this becomes 俱生神 'spirit born to accompany us'. A commentary on the *Anatamsaka Sūtra* by Ch'eng-kuan (738-839) says that their names are Born-at-the-same-time (同生) and Named-the-same (同名). 'They are the Boys 童子 that stand behind our left and right shoulders. The Sūtra of the Ten Kings of Hell⁴ says that they are called the Two Boys 雙童, but also says (a convention not carried out in the Tun-huang paintings) that the Boy who records Evil looks like a Rākṣasa, while the recorder of good is scraphic, like Śrī Devī. The Boys appear (inscribed) in an Avalokiteśvara painting of A.D. 975, supposed to have come from Tun-huang and now in the Museum of Fine Arts, Boston.⁵

APOCRYPHAL SŪTRAS

Reference has several times been made to apocryphal sūtras. Buddhism in China was under control of the State and the Government, applying the familiar principles of Confucian textual criticism, from time to time issued catalogues in which 'genuine' scriptures were distinguished from 'apocryphal'. For a sūtra to pass as genuine it was necessary that it should (a) contain orthodox Buddhist doctrine, (b) that it should (all sūtras being the spoken word of a Buddha⁶) have been translated from a non-Chinese original. In the case of commentaries and doctrinal works written by Chinese the first test alone could apply; for many centuries it

¹ So inscribed on No. LIV. See also XXVIII and CCCXXX.

² Takakusu, No. 449 (vol. xiv), p. 403, col. 3.

³ Takakusu, No. 451 (vol. xiv), p. 415, col. 3.

⁴ See above, p. xxvii.

⁵ Published in *Bulletin of Museum of Fine Arts*, vol. xxv, No. 152 (December 1927). The Boys are wrongly identified by K. T[ōmitsu] as Kālyanamkara and Pāpamkara.

⁶ Or occasionally, of an immediate disciple.

excluded from the Canon almost the whole literature of the native Chinese Zen and T'ien-t'ai sects. As regards 'genuineness' in the narrower sense, the criteria applied were as unsatisfactory in the case of Buddhist as in that of Confucian literature. For a book to be condemned it sufficed to prove that it was not exactly what it pretended to be. Thus, for example, if a book pretended to be translated by Paramārtha and did not figure in the lists of works translated by him, it was condemned as a fabrication, though obviously the ascription to Paramārtha might be a mere slip. Again, a book was condemned if it did not appear in catalogues subsequent to the supposed date of its translation, despite the fact that these catalogues (like all works of the kind) were demonstrably far from exhaustive. On the other hand works were sometimes allowed to creep into the Canon despite the fact that the most cursory examination would have shown them to be late fabrications. Thus the Kṣitigarbha scripture *Shan-o-yeh-pao Ching* (see above, p. xxv), though it may conceivably be connected with a non-Chinese original, could not for a moment be supposed to represent the teachings of Śākyamuni. But having found its way into the catalogue of 694 it has remained in the Canon ever since.

Of the scriptures found at Tun-huang about one in thirty is apocryphal; and this is not surprising, seeing that such works were composed not as mere literary exercises, but in order to justify ineradicable native customs and beliefs. One would expect that this apocryphal literature should have left its traces upon the iconography of the paintings; and this indeed turns out to be the case, to an extent which has not yet been fully explored. The difficulty of the subject is increased by the fact that apocryphal works sometimes masquerade under the title of genuine ones, and until the many thousand Tun-huang manuscripts have each been individually examined we shall not know the full extent of this apocryphal literature. A further difficulty is the vast extent of the orthodox literature itself. Unless the actual text of an apocryphal work is inscribed on a picture (as is the case with LXVII, LXVIII) it is unsafe to say that the representation is 'apocryphal'. Somewhere among the many thousand works of the accepted Canon may lurk the passage by which the artist was inspired.

PIGMENTS

A number of fragments from the paintings were sent to a technical chemist who reported that apparently only seven different materials were used as pigments, the other tints being obtained by combining two or more of these pigments:

- (1) Gold. Pure metallic gold in fine powder.¹
- (2) Black. Carbon black (Chinese ink).
- (3) Brown. A bituminous earth similar to Vandyke brown.
- (4) Green. A carbonate of copper (probably prepared by grinding malachite).
- (5) Blue. Also carbonate of copper, probably derived from azurite.
- (6) Yellow. Natural orpiment, 'King's yellow' (trisulphide of arsenic).
- (7) Red. Indian red (natural oxide of iron).

Later, in a fragment of red brighter than the rest, Mr. H. J. Plenderleith, of the British Museum Laboratory, isolated metallic mercury, showing that vermilion was also employed as a pigment.

A specimen of white was also analysed by Mr. Plenderleith and found to be a calcium compound.

In all these save No. 3 it is easy to recognize well-known Chinese pigments:

- (1) 乳金, 'milk gold'.
- (2) 黑, Chinese ink.
- (3) Almost certainly 紫土, 'Brown Earth', as named in Japan, the earliest mention being a document of A.D. 734.² Presumably this was also the Chinese designation in the early T'ang period, when the name was borrowed. It perhaps corresponds to the *chē-shih* 赭石 of later Chinese texts.

- (4) 綠青, 'green-blue'.
- (5) 金青, 'metal-blue'.

¹ In other paintings, gold appears in leaf form.

² See Uyemura Rokurō's study of ancient pigments, in *Bukkyō Bijutsu*, No. 4, p. 29 (Sept. 1925). The *Yamato Hiji*, a popular encyclopaedia of 1741, says that *shido* 紫土 is an earth, prepared in the same way as 黃土, 'Yellow Earth', i.e. yellow ochre. The term *shido* is evidently obsolete in Japan, for Uyemura is unfamiliar with it.

(6) 雌黃, 'female yellow'.

• (7) 赤土, 'red earth'.

Finally (1) 朱砂, 'vermilion', and (2) 蛤粉, 'oyster-powder', of which the *Mustard Seed Garden*¹ says: 'In old days oyster-powder was generally used [as a white pigment]. It was made by calcining oyster-shells, grinding the product into a fine powder and then decanting it.'

The 'old days' in which this chalky white was used were presumably before the importation of lead-white (胡粉, 'foreign powder'). We know from the *Pao P'u Tzu*² of Ko Hung (first half of the fourth century) that when it was first imported as a cosmetic the Chinese did not realize that it was made from lead. We may suppose the importation to have begun somewhere about the third century. How soon the use of the new substance as a painting-pigment became general in China we do not know, but it occurs in the Japanese document of 734 quoted above, and, apart from kaolin and lime-plaster, is the only white substance mentioned in the series of documents (ranging from 734 to the period 923-30, when the *Wamyō Ruijushō* of Mihamoto no Shitagau was composed) which Uyemura uses in the article quoted above. The Japanese technique and terminology of painting were recent importations from China, and it can hardly be doubted that those Japanese documents give a clearer picture of early T'ang technique than we could gain from any surviving Chinese texts.

It is therefore interesting and curious to discover that in the Tun-huang paintings, as far as they have been analysed, only this early chalky form of white pigment has been discovered. It seems, indeed, as though there were no lead-white in any of the paintings. For lead-white, in London atmosphere, rapidly blackens; and there has been no such blackening of any white pigment during the period (almost twenty years) that the pictures have been in London. It is noteworthy that vegetable colours such as lake, gamboge, and indigo are entirely absent.

¹ *Chieh Tzu Yüan*, a popular manual of painting. I here quoted from the Edition of 1679 (modern facsimile), fo. 15 verso. See also Petrucci, *Encyclopédie de la Peinture Chinoise*, Paris, 1918, p. 57.

² *Nei Pien*, ii, fo. 13. Western writers have sometimes maintained that the 胡 *hu* in this word does not mean 'foreign'; but the passage from Ko Hung leaves no doubt on the subject.

COSTUME

The Head-dress of the Donors

(1) Men.

The men wear not the *mien* 冕 (tasselled mortar-board) nor *pien* 弁 (the scolloped, helmet-like cap) of official garb, but the *po-t'ou* 幘頭 or 'head-wrap' of everyday dress. The *po-tou* was originally simply a square of silk or similar material, with ribbons at the four corners. This was made into a cap by tying two ribbons at the back of the head and two under the chin. When indoors or at rest the wearer could undo the chin-ribbons and tie them over the top of the head. Often this head-wrap was either stiffened with lacquer or else stretched upon a framework of harder material. The object of the ribbons was to keep the cap on when the wearer was doing manual work. Originally, we are told,¹ only the Emperor, in token of his exemption from bodily activity, stiffened the ribbons² as well as the body of his cap, so that they stood out at each side of his head and could not be tied. During the T'ang dynasty, when the Military Controllers of the provinces began to assume the position, which they have tended to hold ever since, of almost independent sovereigns, they too 'stiffened their ribbons', and the practice spread to the upper classes in general. But we know that at the close of the ninth century the wearing of a cap with stiff ribbons when visiting a relative was considered a mark of disrespect. Sun Chio 孫角 in his *T'an-yüan* 談苑³ relates that when Liu Pin was in T'ung-ch'uan (i.e. the southernmost part of Ssuchuan) a cousin came to see him, but found himself treated with great coldness. It was carefully explained to Liu Pin who the visitor was, and how he fitted into the family-tree, but Pin continued to treat him as a complete stranger. Some one then suggested to the cousin that it was perhaps his stiffened cap-ribbons that were to blame; they might be construed as a sign of disrespect. The visitor had better unstiffen his ribbons and present himself before Pin with them dangling in the proper way.

Liu Pin became Governor of Lu-chou 瀘州 in southern Ssuchuan in

¹ See Harada Yoshihito, 'Shina Tōdai no Fukushiki' (*Journal of the College of Literature, Imperial University, Tōkyō*, March 1921, pp. 66 seq.).

² Presumably only the back ribbons, the chin-ribbons being tied over the top of the cap. ³ Quoted by Dr. Harada, loc. cit. See also *T'u Shu*, Encyclopaedia, xxviii. 334. 6.

893, and judging from the 'Tun-huang paintings this date does indeed seem to mark the period when the wearing of stiff, brim-like ribbons began to appear. Broadly speaking, in pictures of the ninth century the ribbons of the donors' hats dangle over their shoulders; in the tenth century they stand out at right angles.

(2) Women.

The wearing of numerous combs and hairpins in the hair is mentioned in Chinese literature at periods much earlier than that of the Stein Collection paintings. But we find that in these paintings during the time corresponding to the period of the men's unstiffened ribbons, the women wear their hair covered with a small kerchief; sometimes a few combs keep the hair in place. During the tenth century decorative hairpins become more and more numerous, till they rival in number and elaboration those of the early nineteenth-century Japanese *geisha*.

Dress of Priests.

It will be noticed that the outer garment of the priest-donors is often divided into squares, marked by broad bands. It is, in fact, composed of a kind of patchwork. According to the *Mahāprajñāpāramitā Śāstra*¹ of Nāgārjuna, when Buddha's first five Disciples asked him what clothes they ought to wear he told them to make dresses by patching together stray bits of stuff. The wearing of garments made up of discarded rags, however, is a form of Indian asceticism not confined to the Buddhists.

ROCK TEMPLES

The custom of hewing out temples on the sides of the hills and cliffs prevailed in Buddhist India from very early times. In India proper we have the caves of Ajantā and Ellora; in Afghanistan, those of Bāmiyān. The custom spread to China, the best-known examples being the cave-temples of Yün-kang in Shansi and Lung-mēn in Honan. The cave-temples of Tun-huang, as they now exist, seem to date mainly from the middle of the fifth century onwards; but there is evidence² that they originated as early as 366.

¹ See *Buḱkyō Daijī-i*, 3793.

² See Walcy, *Chinese Painting*, p. 80.

INTRODUCTION

The Thousand Buddhas.

The cult of huge groups of Buddhas (The Hundred, The Hundred and Five, The Thousand) is characteristic of Mahāyāna Buddhism. The story of the Thousand Buddhas of the present *kalpa* is given in the *C'ien I'o Yin Yüan Ching*¹ as follows: Endless ages ago there lived a great king called Luminous Virtue (Kuang Tē) who insisted on all his subjects studying the Vedas (i.e. he was a non-Buddhist). Among his scholars were a thousand schoolboys. One of them chanced to hear of the 'Three Treasures' of Buddhism and asked a certain monk what these Three Treasures might be. So soon as the Treasures had been named not only the questioner but all the other 999 schoolboys, with flowers and incense in their hands, followed the monk to his convent and there fell down before the image of Buddha. It is these thousand school-boys who were reborn as the Thousand Buddhas.

THE MUDRĀS (mystic positions of the hand).

The following terms have been used:

(1) *Vitarka*, 'discussion'. Used in this book as a description of any gesture in which the hand is held up palm outward with the index or the ring finger touching the thumb. Both hands can assume this gesture. The correctness of the name has been disputed; but it is convenient to retain a term that has been popularized by the works of M. Foucher, Miss Getty, and Sir Aurel Stein.

(2) *Dhyāna*, 'meditation'.

Hands, with fingers interlocked, palms upwards, lying on crossed knees.

(3) *Dharmacakra*, 'Law Wheel', the *mudrā* of Teaching. Here used of any gesture in which the united tips of the thumb and another finger touch one of the fingers of the other hand.

(4) *Bhūmisparśa*, 'touching earth'.

The right hand (or more rarely, the left) with palm turned inward, touches the ground.

(5) *Vara*, *Varada*, 'giving'.

The arm pendent, the fingers extended, the palm turned outward.

¹ Takakusu, vol. xiv, p. 66, col. 2.

(6) *Abhaya*, 'absence of fear'.

• The arm elevated and slightly bent. The hand lifted with palm turned outward and all the fingers extended.

(7) *Anjali*, 'offering'.

The palms pressed together, as in the Christian attitude of prayer.

The Āsanas (mystic attitudes of the legs).

(1) *Paryankāsana*.

The pose of meditation, with the legs interlocked. Also called *Dhyānāsana* and *Vajrāsana* ('Diamond Pose').

(2) *Ardhaparyankāsana*.

One knee raised, but both feet on same level. Also called *Mahārājulīla*; and by English writers 'the attitude of Royal Ease'.

(3) *Lalitāsana*.

One leg pendent.

(4) *Bhadrāsana*.

Both legs pendent.

The term 'Dhyāni Buddha' refers in this book almost exclusively to the small seated figure of Amitābha so often shown in the head-dress of Avalokiteśvara. It is worth noting that the *Amitāyurdhyāna Sūtra* speaks, on the contrary, of a standing Dhyāni Buddha within Avalokiteśvara's crown. Such small figures on the front of a tiara are not confined to Buddhist art; they occur also in the funerary statues from Palmyra, where they presumably represent the deity to whom the deceased was principally devoted.

It may seem that in this introduction and also in the course of the catalogue a certain lack of balance exists, some subjects being treated in considerable detail, while others are dismissed rather summarily. This was, however, rendered inevitable by the fact that the study of Mahāyāna art and literature is still, as far as Europe is concerned, in a very elementary stage. Where fairly extensive information was accessible, it seemed better to give it in its entirety, even though such fullness often contrasted somewhat violently with the very meagre indications that alone were available in the case of other and no less important subjects.

The following abbreviations have been used:

Takakusu -- Taishō Daizōkyō. The 'Tripitaka in Chinese. Edited by Professors J. Takakusu and K. Watanabe. Tōkyō, 1924, &c. 54 volumes.

Tripitaka -- Kyōto edition of the Chinese Tripitaka.

Supplement -- Tōkyō edition of supplement to the Tripitaka.

Battacharyya -- *The Indian Buddhist Iconography*, by Benoytosh Bhattacharyya. Oxford, 1924.

Serindia -- *Serindia*. Detailed Report of Explorations in Central Asia and Westernmost China. By Sir Aurel Stein, K.C.I.E. Quaritch, 1921.

Thousand Buddhas -- *Ancient Buddhist Paintings*, from the Cave-Temples of Tun-huang on the western frontier of China. Recovered and described by Sir Aurel Stein, K.C.I.E., with an Introductory Essay by Laurence Binyon. Oxford, 1921.

The descriptions in this catalogue owe much to those made with extreme care and fullness by Miss Lorimer.¹ Where not otherwise stated, paintings are on silk and in colours. For Sanskrit a simplified form of the usual transliteration has been followed; the cerebral s is represented by sh instead of ś. In accordance with the practice of the Department ē is substituted for ê; the reason for this change is that the ordinary small English typewriter has no e-circumflex, whereas it usually possesses the means of making a long e.

Finally it may be noticed that though the pronunciation T'un-huang is given by a gloss on the Annals of the Han Dynasty (*Han Shu*, xxviii. B, fo. 3 recto) the modern pronunciation Tun-huang is already indicated by the *I-Ch'ieh Ching Yin* (Takakusu, vol. liv, p. 874), a work finished in A.D. 817.

¹ See *Serindia*, pp. 937 seq.

Additional Note to p. xxxiii. It has been ascertained that the *Ch'ao Yeh* . . . both as cited in the *Kuang Chi* and as preserved in the *T'ang Tai Ts'ung Shu*, contains insertions by a later hand. Hence the reference to T'ai Tsung's visit to Hell need not be earlier than A.D. c. 900.

CATALOGUE

PART I

I. PARADISE OF ŚĀKYAMUNI.

THE central Buddha has legs interlocked in 'diamond pose'. Both hands are in *vitarka-mudrā*. On each side (and of equal size with the Buddha) is a Bodhisattva: on the right (presumably) Mañjuśrī, with hands in *anjali-mudrā*; on the left Samantabhadra, with right hand in *vitarka-mudrā*, left hand horizontal below it. On each side of the Buddha, between him and the Bodhisattvas, a shaven-headed priest with hands in *anjali-mudrā* (visible down to waist only). Behind, a pavilion with *mani* jewel on roof. In the sky, blossoms and four minute Buddhas seated on wreaths of cloud.

On a platform below the main Buddha a dancer is performing, naked to the waist. On each side sit four Bodhisattvas and two musicians. The musicians on the right are playing (1) the psaltery, (2) the wooden clappers. Those on the left, the Chinese mouth-organ (*shēng*) and the round lute (*p'i-p'a*). The psaltery seems to have seven or eight strings. On a lower terrace, built over a lotus pond, a Buddha is seated with hands locked parallel to his lap (*dhyāna-mudrā*). He is clad in red. On his right shoulder is a red disk (which shows up against his white scarf), bearing a crow (emblem of the sun); on his left shoulder is a white disk bearing the hare (emblem of the moon). On his chest is drawn Mount Sumeru; on either side of this, a man in white loin-cloth: on right, seated cross-legged on a kind of tripod; on left, standing with two pairs of arms, one pair raised above his head. A shaven-headed figure and a Bodhisattva kneel on right and left respectively of this Buddha.

On little red islands in the lotus pond stand two Garudas, one on each side of the Buddha's platform. They are winged and have feathery, flowing tails. That on the left has two heads. Its right wing is unfinished, being only indicated in outline.

Below, fragments of an unfilled cartouche. On the right kneel six male donors. They wear loose belted coats (three are dressed in white, two in puce, one in black). All wear close-fitting caps, three with lappets hanging down, three with lappets stiffened, but not standing out at right angles as do those of tenth-century donors.

On the left, female donors: an old woman with shaven head, four ladies, two little boys, and (incomplete) an acolyte with shaven head. The ladies wear the simple head-dress of the ninth century, without pins. Three of them have plain combs above the forehead. The old woman is dressed in orange and puce. The other ladies wear orange and red.

There are twelve side-scenes, six on each side. They illustrate the story of Prince Sujāti as told in the *Ta I'ang Pien Fo Pao En Ching*, Chapter II.¹ (Takakusu, vol. iii, p. 128). A certain king of Vārāṇasī had six sons. His minister Rahula revolted and slew the king, together with five of the sons. The sixth son was warned by the tutelary spirit of his palace (寺宮殿神) of the impending danger and took flight with his wife and little seven-year-old boy Sujāti. They lose their way and provisions fall short. The prince is about to kill his wife in order to share her flesh between himself and the boy. The child intervenes and offers his own flesh to his parents. At last there are only three pieces of flesh left on the child's body. The parents each take one, leaving Sujāti by the roadside with the third piece of flesh. To make trial of the boy's steadfastness, Sakra Devendra changes himself into a pack of lions, tigers, wolves, and other beasts, which surround the child, begging him for food. He gives them his last piece of flesh. Sakra then appears in his true shape and restores Sujāti to his previous strength and wholeness.

Scene 1 (right top) shows the tutelary deity appearing before the sixth prince's palace; he kneels on a pedestal of cloud which tapers spirally into the sky.

Scene 2 shows the prince, his wife, and child outside the city wall. Against the wall leans the ladder by which they have escaped.

¹ For the story as told in the *Tsa Pao Tsang Ching* see Chavannes *Contes et Apologues*, iii. 2.

Scene 3 shows them walking through a meadow in single file. The queen carries a red bag of provisions.

Scene 4 shows them sitting under a rock with the bag before them.

Scene 5. The prince stands with upraised sword. Sujāti intervenes to save his mother. The bag is much shrunken.

Scene 6 has (like the other scenes) an unfilled canouche, but it merely represents a wall of rock with brown-stemmed trees growing at its summit.

Scene 7 (left bottom) shows Sujāti sitting naked on a little platform of rock. At a slight distance his parents sit with the now swollen bag in front of them.

Scene 8 (going upwards) shows Sujāti receiving the last piece of flesh.

Scene 9. The parents leave Sujāti lying in a meadow.

Scene 10. A white lion (representing the pack of beasts into which Śakra has changed himself) stands on its back paws conversing with Sujāti. Below, the prince and his wife are seen proceeding on their way.

Scene 11. Śakra appears in his true guise, on a tailed pedestal of cloud.

Scene 12. A mountain peak. Like Scene 6 it does not represent an incident in the story.

The prince throughout wears a *pien* (Chinese official head-dress); his wife's costume is much the same as that of the female donors below. The boy has a three-pronged diadem, marking him as the son of a royal house.

As the side-scenes represent a *jātaka* or story of one of Śākyamuni's previous existences, we may assume that the principal Buddha represented is Śākyamuni himself. The lower Buddha is perhaps Amitābha.

COLOURS: Prevailing tone of green and Indian red. Blue in Buddha's robes. Cartouches are alternately yellow and red.

REPRODUCED: *Thousand Buddhas*, Pl. VII.

PAINTING: 5 ft. 2½ in. by 4 ft. 0 in.

II. SIX-ARMED AVALOKITEŚVARA.

He sits on pink and scarlet-tipped lotus with legs interlocked. His upper hands hold up disks of Sun and Moon, Sun in right hand showing three-legged crow, Moon containing the tree only, not the hare. Middle hands in *vitarka-mudrā* on either side of breast. Lower hands on knee, right holding rosary, left holding flask. In front is a small altar. He has only one head, crowned with massive tiara, in front of which is the Dhyāni Buddha.

The Bodhisattva wears a green scarf coiled round his various arms and falling across his knees; golden tiara, ear-rings, bracelets, armlets, arm-plates, &c.; red skirt with faint green quatrefoil repeat-pattern. There is a canopy consisting of a branch of pink and white lotuses and scarlet star-shaped flowers with brown-green leaves; in upper corners are (right) lotus bud, (left) lotus.

Side-scenes represent the perils from which Avalokiteśvara saves those who call, though but once, upon his name.

The Avalokiteśvara section (Ch. 25) of the *Saddharmapundarīka Sūtra* enumerates these perils twice; once in the prose part and again (but differently) in the verse portion.¹ The scenes here depicted illustrate the verse portion.

(right bottom)

(1) Man standing in flame, into which another has pushed him. This illustrates the verses:

Suppose with evil intent a man should push you down into a fiery pit,
If you then invoke the might of that Avalokiteśvara the fiery pit will turn into a pond
of water.

(2) Two men fleeing while a cloud in the form of a slug-like dragon showers black drops upon them. This illustrates the verses:

When clouds gather, thunder rolls and lightning flashes, hailstones fall or great rain-drops splash,
If you invoke the might of that Avalokiteśvara, in due time the storm will be
scattered and dispersed.

(3) Man naked except for loin-cloth and with his hands tied behind

¹ Seven perils are enumerated in prose and twelve in verse. See below, p. 151.

his back, held by two others, while a fourth brandishing a sword is about to cut off his head. This illustrates the verses:

Or if you are surrounded by fierce robbers who grasp their swords with intent to harm you,
Invoke the might of that Avalokiteśvara, and suddenly pity will rise up in all their hearts.

(top left)

(4) Man being pushed over a precipice; but half-way down it he is seen again seated on a cloud. This illustrates the verses:

Or if you should be on Mount Sumeru and somebody pushes you over the edge,
Invoke the name of that Avalokiteśvara and like the sun you will lodge safely in space.

(5) Man naked except for loin-cloth kneeling in a small hut with cangue round his neck, while in front of him lie wooden gyves for hands and feet. This illustrates the verses:

Or if you should be put into fetters and chains and your hands and feet made fast with bonds and gyves,
Invoke the name of that Avalokiteśvara, and you shall suddenly find yourself delivered.

(6) Man as in (1) surrounded by snake, scorpion, and tiger. This illustrates the verses:

If evil beasts molest you, with sharp fang or claw putting you in a fright,
Invoke the name of that Avalokiteśvara, and soon they will have scampered endlessly far away.

If snakes, vipers or scorpions breathe poisonously upon you with breath like smoke and flame,

Invoke the name of that Avalokiteśvara, and at the sound of your voice they will of their own accord turn and depart.

Each scene has a blank cartouche, and there is a seventh blank cartouche on top right. Of these, five are gold and two red. On each side of a large blank gold cartouche at the bottom of the picture are the donors, two men on the right; woman and boy on the left. The man in front holds a censer; the other, a flame-like lotus bud. The men wear long black tunics with red belts and hats with wings at right angles to head. The front man's yellow skirt and white trousers show under his tunic. The woman's head-dress consists of central framework with three pins sticking out at each side. The boy has short tunic,

showing skirt and white trousers; a red bow tied over the top of his head. The figures in the side-scenes wear caps with lapels that stick out a little, but are not at right angles to the head.

COLOURS: Golden-yellow of large blank cartouches; Indian red of robes, flames, flowers. Light purple of flowers, lotus buds, and flesh.

REPRODUCED: *Thousand Buddhas*, Pl. XXII.

PAINTING: 2 ft. 9 in. by 2 ft. 0 $\frac{1}{4}$ in.

III. TWO AVALOKITEŚVARAS.

The Bodhisattvas stand facing each other, three-quarters respectively to right and left, their outer hands raised in *vīṭarka-mudrā*, the hands nearest each other also raised and carrying (right) a flask, (left) a yellow flower. Avalokiteśvara on right carries a willow-branch between finger and thumb of left hand. Dhyaṇi Buddha on front of tiaras. They wear green scarfs looped over the arms and orange skirts; jewelry on bare chests; girdles are white. Eyebrows, moustaches, and 'imperials' drawn in black but tinted with green. Hair black. Circular haloes and draped canopies above heads; flowers falling through the air. The inscription, which is incomplete at the top, is on a large yellow cartouche between the heads of the Bodhisattvas:

1. 1. . . . 三塗○生淨國早登佛界一心供養
1. 2. . . . 憂婆娑¹(?)覺惠同修觀世音菩薩一爲先亡父母神生淨上
1. 3. . . . 歸鄉敬造一心供養。
1. 4. . . . 世音菩薩清信弟子溫義爲己身落
1. 5. . . . 清信弟子○溫爲己身落
1. 6. . . . 鄉敬造一心供養
1. 7. . . . 永安寺老宿慈力發心敬畫觀世音菩薩爲過往父

¹ Crossed out and 娑 substituted.

1. 8. . . . 三早過佛界一心供養 [清] 信弟子男永安
寺律師義

1. 9. . . . 一心供養信弟子兼技術子弟董 (for 董) 文
亥一心供養

1. 1. [escape] the Three Ways¹ and be granted birth in the Pure Country, soon climbing to Buddha's sphere. Dedicated with undivided heart.

1. 2. . . . and the Upāsaka² Chio-hui together . . . the Bodhisattva Avalokiteśvara, first that his departed father and mother may . . . the Pure Land.

1. 3. . . . return home. Made and dedicated with undivided heart.

1. 4. . . . Avalokiteśvara Bodhisattva. The disciple of pure faith, Wēn-i, on his own behalf [lest he should] fall . . .

1. 5. . . . the disciple of pure faith — -wēn, on his own behalf [lest he should] fall . . .

1. 6. . . . home. Made and dedicated with undivided heart.

1. 7. . . . T'z'ŭ-li, Sthavira of the Yung-an Temple,³ piously and reverently painted Avalokiteśvara Bodhisattva, on behalf of his departed father . . .

1. 8. . . . Three. That he may soon pass into Buddha's sphere, with undivided heart dedicated. The believing disciple the son I- —, master of the Vinaya in the Yung-an Temple.

1. 9. Dedicated with undivided heart. The believing disciple and artist (? musician) Tung Wēn-hai dedicated with undivided heart.

COLOURS: Most conspicuous is bright orange of skirts and green of draperies. There is blue in the platform on which the Bodhisattvas stand, but it is much effaced.

REPRODUCED: *Serindia*, Pl. LXXXI, and *Thousand Buddhas*, Pl. XV

PAINTING: 4 ft. 11 in. by 3 ft. 5 in.

¹ To be born animal, demon, or hungry ghost.

² or Upasikā, see note on text.

³ For a list of priests in this temple, see Pelliot MSS. 2250.

IV. KSHITIGARBHA.¹

(On pale green silk, broken only at lower end, and with border of greenish-blue silk complete.)

Kshitigarbha is seated cross-legged on red and white lotus; in his right hand he holds the *khakkara* or mendicant's staff; in his left he holds a flaming *mani* ball on his knee. He is dressed in a light green under-robe and mantle, the latter bordered with black. On his head is a shawl of Indian red, ornamented with faint spot pattern in yellow. The face, hands, and feet are outlined in red.

A broad band of white, forming the edge of the circular vesica, surrounds the whole figure. The inner part of vesica and halo are ornamented with conventional ray and flower pattern.

Of the boy donor only the upper half remains. He wears a loose-sleeved red coat sprinkled with circular pattern in yellow and black. Hair done in a bow on top and gathered together with red ribbons at each side. On either side of donor, red flowers on tall stems. Cartouche blank.

COLOURS: Prevailing tone of light green. White in halo. Indian red in hood, donor's dress, &c.

REPRODUCED: *Serindia*, Pl. LXX; *Thousand Buddhas*, Pl. XL.

PAINTING: 1 ft. 10 in. by 1 ft. 3½ in.

V. FOUR AVALOKITESVARAS. Dated 864.

The upper half of the picture is occupied by four Avalokiteśvaras standing side by side, facing the spectator. Each carries a red or red and white lotus and flask (except the Avalokiteśvara on the extreme left, who carries no flask).

They are dressed in a long reddish-pink under-robe girt round waist and reaching to feet, with short tight over-fall or upper skirt and girdle. Over breast and shoulders a deep plastron in plain red and blue or red and green with metal border, and ending at line of necklace on neck.

¹ For this Bodhisattva in China and Japan see M. W. de Visser, *Ost-asiatische Zeitschrift*, ii. 179, 266, 393.

Close-fitting sleeves, half covered by armlets on upper arm; and in three cases metal-ornamented guards on forearm like those worn by Lokapālas on banners in this collection. Pink drapery behind shoulders, narrow stoles, and tiaras with Dhyāni Buddhas in 'Indian Bodhisattva' style; compare CXXX. In the lower half Samantabhadra (left) and Mañjuśrī (right) advance towards each other, seated cross-legged on white elephant and lion respectively. The latter are like those of the banners (e.g. CCXC and CCCXXXII) and are led by Indian attendants of similar type. Samantabhadra has right hand in *vitarka-mudrā*, left hand raised horizontally with fingers in similar pose; Mañjuśrī has hands at breast in a species of *anjali-mudrā*. Each is accompanied by two Bodhisattvas carrying three-tiered umbrellas. The dress, ornaments, coiffure, and physical type of all these are of Chinese Buddhist type as in CXX, &c. Canopies, lotus-seats, haloes, and vesicas are of types seen in large Paradise pictures (e.g. XXXVI) and covered with ray or petal ornaments of kinds that will be described when dealing with that number.

The donors consist of one monk and three men in secular dress kneeling on right, and two nuns and two ladies on left. The dress of the secular figures differs from that of the donors in tenth-century pictures in several particulars. The man in the centre of the three secular donors has no 'wings' to his hat. The other two have 'wings', but they are only slightly stiffened and do not stand out at right angles. The ladies have each one simple comb, but no pins in the hair. Above these combs the hair is done in one case in a flat mushroom-shaped top-knot, in the other in a large rippling backward-waving top-knot. Compare donors in I, XII, XXVIII*.

Against each Avalokiteśvara is an inscribed cartouche:

(1) 大悲救苦觀世音菩薩

'The Great Merciful Succourer of Pain Avalokiteśvara Bodhisattva.'

(2) 大聖 ditto. 'The Great Noble . . . ' Sanskrit, *Ārya*.

(3) 大悲十一面 ditto

and in small letters 清信佛弟子唐

'The Great Merciful Eleven-faced Avalokiteśvara . . . The Buddhist disciple of pure faith T'ang'.

(4) 大聖而¹意輪菩薩

'The Great Noble Bodhisattva of the Wishing Gem Wheel (Cintāmani)'.

Between Samantabhadra and Manjuśrī is an inscribed cartouche:

大聖文殊師利菩薩
大聖文殊普賢菩薩

'The Great Noble Bodhisattva Manjuśrī
The Great Noble Bodhisattva Manju-Samantabhadra'.

The central cartouche which separates the male and female donors reads:

一 爲 當 今 皇 帝 二 爲 本 使 . . .
三 爲 先 亡 父 母 及 合 . . .
無 ○ 灾 障 咸 通 五 . . .

'First on behalf of the present Emperor; second on behalf of his envoy third, on behalf of his departed parents and all May they (escape) both earthly disasters and obstacles to salvation. Hsien T'ung 5th (year)' i. e. A. D. 864.

Each donor has an inscribed cartouche, as follows:
(right to left)

(1) 衙前虞侯唐安諫。

'T'ang An-chien, *yamen* beadle and local surveyor.'

The term *ya-ch'ien*, as applied to the *concierge* of a *yamen*, did not become current until the Sung dynasty. But it evidently existed under T'ang, probably with much the same significance as later. *Yü-hou*, from the end of T'ang onwards generally means 'governor of a fortress'. It is probable that it is here used in its other sense meaning 'surveyor of orchards, waters, hills', &c.

¹ 而 for 如, as often.

(2) 兄唐小晟一心供養

• 'The elder brother T'ang Hsiao-shēng dedicates with undivided heart'.

(3) 兄唐義一心供養

'The elder brother T'ang I dedicates', &c.

(4) 父僧神威¹一心供養

'The father, priest Shēn-wei dedicates', &c.

• (5) 比丘尼妙義一心供養

'The nun Miao-i dedicates', &c.

(6) 尼福妙一心供養

'The nun Fu-miao dedicates', &c.

(7) 母趙[氏]一心供養

'The mother [Madame] Chao dedicates', &c.

(8) 阿婦什三娘一心供養

'The wife Thirteenth Daughter dedicates', &c.

This means of course that she was thirteenth in the family as a whole including cousins.

It is to be noted that the representations do not correspond to the inscriptions. Thus, the Eleven-headed A. has not got eleven heads, &c.

COLOURS: A much greater use of blue than usual; also light red.

REPRODUCED: *Thousand Buddhas*, Pl. XVI. *Desert Cathay*, vol. ii, Pl. VIII. *Kokka*, 382.

PAINTING: 4 ft. 5 in. by 2 ft. 10½ in.; with border, 4 ft. 7½ in. by 3 ft. 2½ in.

VI. BUDDHA PREACHING UNDER THE BODHI TREE.

The central figure is seated with legs interlocked, clad in a bright red robe. His hands are in a variety of the Preaching-the-Law *mudrā*. His lotus seat is covered with floral scrolls. He is actually seated on a plain

¹ Pelliot MSS. 2250 mentions a priest of this name at the Chin-kuang-ming Ssu 金光明寺.

green lotus pod. His canopy is upheld by two red posts, round the tops of which cluster the star-shaped leaves of the Bodhi Tree. On each side is a Bodhisattva and three bare-headed monks; on each side of the lotus-seat, another Bodhisattva. None of these subsidiary figures can be identified, as the cartouches which go with them were left blank. In the centre at the bottom is tortoise-funerary-slab (*kuei pi*), such as occurs in connexion with Chinese tombs. It is uninscribed. Of the two donors, only the woman (left) is complete. She wears red skirt and hair drawn tightly over the head into a knot on the neck. A ribbon sticks up at the top of the head. Of the man's figure, only the top of the cap remains. They have been treated as part of the painting and are not 'contemporary'.

Several unusual characteristics mark this picture; most of them occur also in CCCCXCIX (*Thousand Buddhas*, Pl. XI): (1) The copper-coloured tinge of flesh in Buddha and two principal Bodhisattvas. (2) White is used to accent the high-lights on faces. (3) The number of figures is much smaller (only fifteen, including two apsaras at the top and the two donors) than in the majority of Paradise pictures or assemblies. (4) The costumes of the donors belong to the earliest type in the collection. Sir Aurel Stein (*Thousand Buddhas*, p. 21) notes that the drawing of the female donor's face resembles the style of certain fragmentary paintings recovered by him from a seventh-century Chinese tomb near Turfan.

In an elaborate article (*Kokka*, No. 392) Mr. Tanaka Kazumatsu discusses the relation of this picture to the frescoes in the Hōryūji Kondō and also to the Ajantā frescoes. He points out that the method of drawing features with shading and high-lights, used with realistic effect at Ajantā, is at the Hōryūji already much less realistic, while in our picture it has become purely decorative, the strong white high-lights being applied with no understanding of their original purpose.¹

The subject of the painting would seem beyond any doubt to be the preaching of Śākyamuni under a bodhi tree, were it not for the strong resemblance of this picture to CCCCXCIX, which is identified by its

¹ Sir Aurel Stein found high-lights of this kind used at Miran, but not in other Central Asiatic frescoes. Those at Miran are perhaps of the fourth century.

inscriptions as a Paradise of Amitābha. But our painting lacks the lotus-tank, birds, &c., which are typical of the Western Paradise. Probably a close copy of a seventh-century painting, made at the end of the ninth.

COLOURS: Buddha's robe is a light vermillion. There is a prevailing tone of orange. More blue than usual, e.g. Buddha's hair.

REPRODUCED: *Thousand Buddhas*, Pl. X; *Kokka*, 392.

PAINTING: 4 ft. 6 in. by 3 ft. 4 in.

VII. AVALOKITEŚVARA.

Figure stands full length facing the spectator. Feet rest on green lotus pods, which in turn lie upon lotus buds. Ficry halo. High tiara with Dhyanī Buddha. Right hand holds willow-spray; left, blue flask. Red skirt sprinkled with small blue trefoils. Puce scarf round bare shoulders; green scarf round waist. A red border surrounds the picture. Flowers fall through the air. On right the inscription 女弟子九娘永爲供養 'The female disciple Chiu-niang ('ninth daughter') makes an eternal dedication.' The picture, though not very delicately painted, makes an impression of great grace and refinement. It has no parallel in the collection, recalling as it does the prettiness of medieval Persian illumination.

COLOURS: Skirt, vermillion. Stole, Indian red. Touches of very bright blue and green, but used sparingly.

REPRODUCED: *Serindia*, Pl. LXX; *Thousand Buddhas*, Pl. XX.

PAINTING: 1 ft. 10 in. by 1 ft. 2 $\frac{3}{4}$ in.

VIII. AVALOKITEŚVARA.

Standing; without attendants. Both ends of painting, with upper half of head and whole of figure below the knees lost. The rest fairly well preserved. The figure stands three-quarters left, both arms raised from elbows. The right hand holds a flask; the left, a willow-spray. The flesh is white, shaded with pink; skirt, orange-red; under-robe, crimson; stole, olive-green; metal-work of wristlets, neck-chain, &c., outlined

with black and yellow. Round neck, also a small string of beads. On left, blank cartouche. Shoulders outlined by a heavy black line ending at level of waist in two club-shaped tufts of hair at each side.

COLOURS: Much effaced. Prevailing tone of green and Indian red. The black has lasted better than the colours.

REPRODUCED: *Thousand Buddhas*, Pl. XIX B.

PAINTING: 3 ft. 6 in. by 1 ft. 9 $\frac{3}{4}$ in.

IX. KSHITIGARBHA AS REGENT OF HELL.

Kshitigarbha sits on a vermilion lotus, left leg pendent and resting on lotus; right leg bent across. Right hand holds the beggar's staff; left raised and held outwards empty, palm uppermost, second and third fingers bent up. Yellow under-robe with red border; mantle of mottled blue, yellow, and red with maroon border. Shawl of maroon, sprinkled like robe-borders with gilded diamonds, drapes head and shoulders. Face and breast gilded; but hands, arms, and feet painted light red. From circular halo and vesica of blue, red, and white, spread out on either side three waving rays symbolizing the Six Gatis; cf. XIX, where the figures representing the Gatis are actually portrayed.

On either side stand figures with hands in adoration. Both wear white under-robcs and loose-sleeved coats of maroon or scarlet, but hair of one is done in two knobs on top of head and that of the other in a roll on the neck.¹

The Ten Kings of Hell kneel five on either side in slanting rows. In foreground crouches the White Lion; on each side of it a figure in attitude of supplication. The figure on the right is in Chinese costume; that on the left is fragmentary, but appears to be a priest.² Behind the kings on the left stands a figure in Chinese dress carrying a pointed brush. He appears to be an attendant on the Kings, as do also two men on the right, one of whom carries a large roll of paper. Of the Kings, some wear Chinese official hats labelled with the character

¹ These are surely the 'Two Boys' of the *Sūtra of the Ten Kings*, who record good and evil respectively. They are in the employ of Yama, i. e. Kshitigarbha himself.

² i. e. Tao-ming, see Introduction, p. xxx, and XXIII, note.

王 'king'; others the winged, flat cap which is often seen in representations of Kuan Yü, God of War. The cartouches are uninscribed. The picture is painted on indigo-blue silk, much broken and on all edges incomplete.

COLOURS: Background, slate-blue. Gold on face and chest of Kshitigarbha. Red in robes of Judges, &c. Much use of white in halo, lion, and trousers of figures.

REPRODUCED: *Thousand Buddhas*, Pl. XXXIX.

PAINTING: 1 ft. 7 in. by 1 ft. 5 in.

X. CINTĀMANI-CAKRA AVALOKITEŚVARA.

The figure is seated on a large white lotus-seat, with right knee raised, supporting the upper right arm. The upper right hand supports the head, which leans over it. The extra arms are fitted on to the figure somewhat arbitrarily, and one feels that the artist would have been very glad to omit them. In the conical-shaped, chased bronze tiara is seated the usual Dhyāni Buddha. The figure is naked to the waist save for a cherry-coloured scarf and metal ornaments (armlets, bracelets, kneecaps, breast-chain, &c.). In addition to the breast-chain there is a necklace of small beads. The vesica and halo combine to make a three-lobed background to the figure, outside which is a band of white, framed by a string of lotus-flowers. Canopy above, and in the four corners, four small seated Bodhisattvas. The two lower ones are almost destroyed. The lower end of the picture appears to have been damaged by fire; the right edge is lost and there are several large holes where dark green paint has corroded the silk.

COLOURING: Prevailing tone of flesh-colour and dark Indian red. White in halo.

REPRODUCED: *Thousand Buddhas*, Pl. XXIII.

PAINTING: 3 ft. 6½ in. by 2 ft. 5 in.

XI. PARADISE OF MAITREYA?

Follows the general lines of the other Paradises in the collection. But the presence of texts from the *Maitreya Sūtra* (Takakusu, vol. xiv, p. 423)¹ suggests that the Paradise of the Future Buddha is here represented. The legendary scenes at top go very ill with the texts which some scribe (a very illiterate one) has scribbled beside them; those at the bottom accord better. 'The Buddha's right hand is in *vitarka-mudrā* at breast; his left horizontal below it (holding flask?).² He is accompanied by two principal Bodhisattvas; two monkish disciples; two lokapālas (Virūpākṣa with sword, Vaiśravaṇa with pike); two dharmapālas; two devīs at altar offering flowers. Finally, there are two subsidiary Buddhas who are seated at side altars with Bodhisattvas of their own. The dancer is attended by four musicians. On small projection of her terrace stand two infant boys holding up dishes of flowers.

Scenes at top. On left, a Buddha receiving homage outside the gates of a palace. A rain-dragon in the air above. On right (1) a man ploughing with oxen, (2) three men at a table, with money-bags?, (3) three men at narrow table. Mirror in foreground.

Scenes at bottom. Conversion of a king and queen. On the left the queen's head is being shaved by a priest. She has arrived in a closed palanquin. On right, king's head is being shaved; behind, horses and attendants. In centre, a 'jewelled throne' is being demolished, presumably in order that its treasures may be given to the Buddhist Church. The inscriptions are eleven in number, six above and five below:

(1) 1. 1. 爾時人民命中自然行誦緣間如死。時世安樂

1. 2. 無有怨賊劫竊之患城邑聚樂無閉門者時。

'In those days the people of the land when their span of life is over, will go of their own accord to the tomb and die there. Peace and happiness will prevail. There will be no fierce bandits nor thieves to fear. In none of the towns or villages will men shut their gates.'

¹ Nanjio 205. Translated by Kumārajīva about 400.

² Legs missing.

The time here described is the day when Maitreya, the Buddha to
• come, shall be born on earth. The text was written by an illiterate
scribe; 誦 is for 詣, 椽 for 冢, 如 for 而, the second 樂 for
落, &c.

(2) l. 1. 亦無衰惱水火刀兵及之居謹? 策? 親. 爾時
之天龍.

l. 2. 神王不見其身如雨華香供養於佛三千大
千世界時.

‘Moreover there will be no sorrows or cares, floods, fires, weapons,
or men of war; nor shall any man suffer from hunger, poisoning, or
other hurt. Then all devas and holy dragons, without showing them-
selves, shall rain down flowers and perfumes, offering them to the
Buddha and the three thousand million worlds. . . .’

The copyist has misunderstood the sentence and stopped at the
wrong place. 之居謹策親 is for 諸饑饉毒害.

(3) left column illegible. Last two characters must be 無量.

l. 2. 國應可度者皆得見佛時

‘[The light from Maitreya’s body shall shine upon] limitless lands
and all those that pass shall see Buddha.’

(4) l. 1. 爾時人民各作是念. 壤佛千億

l. 2. 得免三惡世間無常命難救保時

‘Then the people of the land shall make each of them this reflection:
“Even if for a thousand million years I escape the Three Evil Ways,
the world is impermanent and life cannot be preserved for ever”.’

壤佛 is for 雖復. 救 is for 久.

(5) l. 1. 爾時城邑舍宅及諸利巷乃至無有細微

l. 2. 純以金山覆地. 處皆有金銀之聚供養時

‘[In the city of Ketumatī, where Maitreya will be born] neither in
(the gardens of) any of the houses of the city nor in any of the outlying

quarters or lanes will there be the least particle [of common earth], but all the ground will everywhere be covered with golden sand; and here and there will be heaps of silver and of gold.'

利 for 里, 及 for 乃. After 微 supply 土塊. 山 for 沙. After 處 there should be a repetition mark. The 供養時 'being dedicated' makes no sense. The scribe thought that the 'silver and gold' were part of some offering made to Maitreya.

(6) 1. 既轉法輪度天人已. 將諸弟子入城

1. 2. 衆供恭敬從佛入翅頭末城當入

1. 3. ○○○無量變現. 釋提恒國供養時

.. 'When (Maitreya) has finished turning the Wheel of the Law and has saved both devas and men he will go with all his disciples into the town. [Innumerable devas] reverencing and worshipping the Buddha will follow him into the city of Ketumatī. When they are inside [they will perform] innumerable miracles and Śakra, Lord of Devas, will make offering . . .'

國 for 因. These six inscriptions at the top have no connexion with the painted scenes, which obviously illustrate some other legend.

(7) (Green cartouche on right side of throne.)

1. 1. 爾時婆羅門聚明大智於佛法

1. 2. 中亦共出家造塔供養時

'Then Brahmins intelligent and enlightened, very learned in Buddha's law, shall leave their homes and build a stūpa, dedicating it . . .'

聚 for 聰. The building of a stūpa is not mentioned in this part of the Sūtra and has been added by the scribe as an explanation of the centre bottom scene. If the pictures illustrate the Maitreya legend at all this scene must represent the dismantling of the king's throne, which he gives as a present to Maitreya: 'Then King Sankha and his ministers took his jewelled throne and offered it to Maitreya. And Maitreya in turn gave it to the Brahmins, and they took it and dismantled it.'

In the Khotanese version of the story the Brahmins whom Maitreya converted were skilled not in 'Buddha's Law', which is surely a slip in the Chinese text, but 'in the study of the Vedas'. (*Maitreya Samiti*, l. 205; Leumann, p. 95.)

(8) 1. 1. [爾時俱於佛]法出家如是[等無]量千萬億衆見世苦

1. 2. 惱皆於彌勒法中出[家○○]供養時

• 'At that time there shall leave their homes in [the name of] Buddha's Law in this manner altogether innumerable thousands of ten thousands of millions of beings, who seeing the miseries of the world shall all in Maitreya's Law leave their home . . . offering.'

法 is a slip for 法.

(9) 1. 1. 爾時蟻佉王亦供八万四千大乘供敬遶出

1. 2. 家學道亦復有八万四千至婆羅門供養時

'Then shall the king Sankha also leave his home and study the way in company with his 84,000 great ministers who respectfully surround him; and again 84,000 excellent Brahmins . . .'

乘 is for 臣.

(10) 1. 1. 爾時族婆羅門子名須臾提。利

1. 2. 根智惠。金鬱名羅是。與六万人時

'Then a Brahmin's son named Sumati, a relation of Maitreya, of acute penetration and intelligence who is the same that in this incarnation is called Uttara with 60,000 others . . .'

金 for 今. 名 for 多.

(11) 1. 1. 爾時蟻佉王,寶女名舍彌婆帝金之毗舍佉是亦與

1. 2. 八万四千姪女俱出家。蟻佉王太子名天色今

1. 3. 提婆那是。亦與八万四千人俱供出家。彌勒佛...

‘The king Sankha shall have a precious mistress by name Syāmavatī who is the Viśākhā of to-day. She and her 84,000 waiting women shall all leave their homes. The king Sankha shall have an Heir Apparent called Devārūpa who is the Devāsana of to-day. He too with 84,000 companions shall leave his home. Maitreya . . .’

There is little doubt that the scenes at the top represent some Maitreya legend not contained in the Sūtra. Cf. *Grottes de Touen-houang*, vol. i, Pl. XIX; vol. iii, Pl. CXXXVII.

COLOURS: Prevailing tone of Indian red and green, with bright touches of blue in haloes, &c. White clouds above.

REPRODUCED: *Thousand Buddhas*, Pl. IX. (Part only.)

PAINTING: 4 ft. 6 in. by 3 ft. 10 in.

XII. PARADISE OF ŚĀKYAMUNI. Ninth century. With side scenes.

The Buddha has right hand in *vitarka-mudrā*, left hand open on lap. Bodhisattva on right has hands in same pose; Bodhisattva on left (with Dhyāni Buddha in tiara) has right in *vitarka-mudrā*, left lifted and held out palm uppermost. Attendants consist of Bodhisattvas and four shaven-headed disciples. At top, valance of orange drapery. In front, dancer on terrace, with two Garudas. Musicians on separate terraces in bottom corners. Infant souls rise from lake.

In bottom corners kneel the donors. On right, two men. On left, a woman. Costume, typical of the ninth century.

Side-scenes.

Scene 1 (top right). A man in red dress and cap with flying lappets does obeisance before a prince or king. The latter wears the Chinese official hat, *pien*. The inscription is much effaced:

爾時波羅奈大王有一○臣名曰○○心生惡逆
○○○○○

‘A great king of Vārāṇasī once had a minister named [Rahula] who in his heart conceived traitorous intents . . .’

The connexion of the figures depicted with the inscription is not clear. Presumably the figure in red is Rahula, before his revolt, and the person to whom he does obeisance is the king of Vārāṇasī.

Scene 2. 羅喉大臣或遣四兵往亟太子虛空神祇來警太子時

‘The great minister Rahula is going to send the four kinds of soldiers (i. e., elephant troops, chariot troops, horse troops, and foot troops) to attack the prince. A spirit appears out of space and warns the prince.’

Cf. the corresponding scene in I.

Scene 3. 爾時大王夫人及與太子避難卽出進路而行

‘Then the great prince and his wife together with the prince their son sought safety in flight. Here they are proceeding on their way.’

Cf. the corresponding scene in I.

Scene 4. 王與夫人思忖。糧盡。今何可投。太子白王余有其食。大王勿憂。

‘The prince and his wife considered together and said “Our stock of provisions is exhausted. Whither shall we now betake ourselves?” The prince their son spoke to his father the prince saying “I have food for you. Great prince, do not grieve!”’

The three are seen proceeding on their way. The mother carries the provision bag.

Scene 5. 時大王夫人及與太子須闍提於其路次憩息。思忖二道莫有錯誤

‘Then the great prince and his wife together with the prince Sujāti their son rested at a halting place on the way. They thought that there was no possibility of confusion about the two roads.’

They are kneeling round the bag, in a rocky landscape.

Scene 6. 爾時大王見其食○盡即拔刀欲殺夫人。
太子見王異相前捉王手。自割身○濟○○

'Then the great prince seeing that their food was [exhausted] drew his sword and was about to slay his wife, when the prince his son, seeing his father's curious attitude, stayed his hand. He cut slices from his own body'

The boy is seen interposing between his father and mother.

Scene 7. 王及夫人既得食已進路而去。太子戀
母難以起居手○○○○時

'The prince and his wife, having eaten, went upon their way. The prince their son, yearning for his mother . . . by his conduct'

The boy is shown crouching on the ground. He is now naked save for a loin cloth, and covered with wounds.

Scene 8 (left top). Story from the *Ta Fang Pien Fo Pao En Ching* (Takakusu, vol. iii, p. 138, col. 3).

爾時有國號波羅柰。有山名曰聖所遊居。有
一仙人住在南窟。[南]窟仙人在石上浣衣洗足
已便還所居窟時。

'There was a country called Vārānasī and a mountain called 'The Hill Where Saints Wander and Dwell, and a *rishi* who lived there in the southern cave. The *rishi* of the southern cave once washed his clothes and feet on a stone, and went back again to the cave where he lived.'

Scene 9. 仙人去後有一雌鹿來此石上飲浣衣
垢汁已迴頭反顧自舐小便處。尋便懷妊。其鹿
月滿來本石上悲[鳴]

'After the *rishi* had gone, a female deer came to this stone and drank the dirty water left behind from the washing of the clothes. Then, turning her head, she licked her own private parts. Whereupon she conceived, and when her months were fulfilled [lay down] upon this same stone with mournful [cries].'

Scene 10. 爾時仙人[聞]鹿悲聲卽出往看見鹿生女。卽以草衣....

‘Then the *rishi* [hearing] the plaintive cry of the deer went out to look and saw the deer give birth to a girl. Accordingly [he wrapped the child] in a covering of grasses’

Scene 11. 其女長大年至十四。其父愛念常使宿火○○○○. . . . 北窟有火汝可往取。爾時[鹿]女郎○○. . . .

‘The girl grew up, and at last she was fourteen years old. Her father loved her dearly. He used to put her in charge of the fire. [She let it out. He said to her] “At the northern cave they have fire. Go and fetch some.” Then the deer-girl accordingly . . .’

Scene 12. 北窟仙人見女福德。足下生花。報言欲得火[者]汝當右繞我窟滿足運遶。皆生七花時。

‘When the *rishi* of the northern cave saw the miracle wrought by the lady, how under her feet flowers sprang up, he said to her, “If you want fire, you must walk full seven times round my cave keeping it always on your right.” [She did so and wherever she trod] lotus flowers sprang’.

A curious figure with flame-like markings on his red dress crouches beside the *Rishi* of the northern cave. He has not been identified.

Scene 13. 爾時善友得寶珠已於高樓上手提香爐頂○○原以珠或○於閣浮提遍○七寶與要言之. . . . Story from *Pao Fen Ching*, Takakusu, vol. iii, p. 142.

‘Then Kalyānamitra, having got the precious pearl, mounted the high tower and with the incense-burner in his hand he did reverence to [the pearl and made a vow, in consequence of which] over all Jambudvīpa [treasures poured in abundance]. In short . . .’

Scene 14. 波羅祭王二萬夫人了無有子。禱祀山河池樹。十二年第一夫人即便有身。第二夫人亦皆有身。第一夫人懷子已來其姓調善和師立字曰善友。第二夫人其姓[卒暴]太子名爲惡友。

‘The king of Vārānasi had twenty thousand wives, but not one of them had any child. He performed ceremonies of supplication to the spirits of hills, rivers, pools, and trees, and after twelve years his first wife conceived, and so did his second wife. From the moment that the first wife was with child her character became mild and affable. The readers of signs therefore gave the child the name Kalyānamitra “Friend of Good”. But the second wife’s disposition became violent and the child was given the name Pāpamkara, “Doer of Evil”.’

Scene 15. 善友太子欲從父王求索一願。欲入大海探其妙寶。王聞此語而不聽許。善友即便五體投地七日不食思(?)其捨僉。第一夫人諫勸於王。王即聽許。

‘Kalyānamitra wanted his father to fulfil his wish. He wanted to enter the great ocean and cull its marvellous treasures. The king heard these words, but would not harken nor consent. Kalyānamitra therefore lay flat on the ground and refused to eat for seven days. Fearing that he would expire, the first wife remonstrated with the king. The king then gave his consent.’

The story represented in Scenes 1-7 is the same as that illustrated in the side-scenes of I. Scenes 8-12 represent a story which begins like that of Ekaśringa (‘The one-horned Rishi’); but the child born is a woman, not a mixture of deer and man. A king who is out hunting sees her, falls violently in love with her and carries her off. This, combined with the fact that a curse is involved, connects the story with that of Sakuntalā. The final scenes illustrate the famous story of the Good Son and the Wicked Son, which exists also in Mongol and Tibetan versions. Scene 13 is misplaced and ought to come at the end.

In scenes 1-7 the boy wears the three-pronged diadem; the queen wears a brick red gown with a repeated pattern stamped on it. Her hair

is done in a tuft at the back, without hairpins, in much the same way as that of the donatrix on the left. The lady of the Rishi story is dressed in a red bodice with green skirt, but similar head-dress to the queen's.

Dedication inscriptions.

bottom right

(1) 沙弥尼○眞持花供養佛時

'The novice . . . chên holding flowers and dedicating them to Buddha.'

(2) 大乘寺尼如眞手執香 . . . 香一心供養佛

'Ju-chên, nun of the Ta-shêng Temple holding in her hand the incense-[burner] and dedicating incense to Buddha with undivided heart.'

bottom left

(3) 清信優婆塞孟氏手執香 . . . 香供養佛時

'The *upāsikā* of pure faith Madame Mêng, her hand holding incense, . . . dedicating it to Buddha.'

She wears a yellow bodice with puce coloured skirt.

COLOURS: Prevailing green in landscapes of side-scenes, and background. Dresses, red. Blue (in haloes, &c.) much effaced.

REPRODUCTIONS: *Thousand Buddhas*, Pl. VI; *Journal of Indian Art*, Oct. 1912, vol. xv, No. 120, Pl. V.

PAINTING: 5 ft. 9½ in. by 4 ft. 0 in.

XIII. AVALOKITEŚVARA.

The figure stands slightly to left, eyes looking down, right hand is raised and holds willow spray; left hand holds flask at hip. There is no Dhyāni Buddha. He wears a short, tight over-skirt of Indian red, sprinkled with blue and white rosettes. Over it a netted cord looped in wide festoons. The long skirt and shoulder draperies are orange; girdle, olive-green; scarf across breast, Indian red; narrow stole, dark chocolate.

Pyramid of black hair appears above tiara. On the left, uninscribed yellow cartouche.

COLOURS: The dominant effect is of bright orange (skirt) and Indian red.

REPRODUCED: *Thousand Buddhas*, Pl. XXI.

PAINTING: 4 ft. 8 in. by 1 ft. 10 in.

XIV. AVALOKITEŚVARA. A.D. 910.

The Bodhisattva stands facing the spectator on scarlet and white lotus, which floats on a stream. Right hand hangs by side, carrying flask. The left hand is raised, with thumb and first finger pressed together holding a willow spray. Dhyanī Buddha in front of tiara. The Bodhisattva's head is disproportionately large. The underskirt is light vermilion, shaded with white; over-skirt and scarf across breast, Indian red. Green shoulder scarf lined with black. The halo is a plain disk of shaded green.

On the left stands the nun Yen-hui, one of the two persons in whose memory the picture was painted; opposite her, a young man, 'the late probationary chamberlain' Chang Yu-ch'ēng'. The nun holds an incense-burner; her shaven head is painted blue. The chamberlain, who was, to judge by his costume, a youth still in his 'teens, wears his hair done in two bunches at the side with projecting tails. There are three Chinese inscriptions on the face of the picture and two on the back.

(1) on green cartouche

1. 1. [一] 爲亡考妣神生淨土敬造大聖一心供養

1. 2. 奉爲國界靖平法輪常轉。二爲阿師師。³

1. 3. 南无大慈大悲救苦觀世音菩薩永充供養。

'First, on behalf of the souls of my deceased parents, that they may be born again in Paradise, I reverently made this Great Holy One and with whole heart dedicated it.' 1. 2. 'Also in the humble hope that the

¹ For the meaning of the title *shih tien-chung-chien* see *T'ang Shu*, xlvii, 7. The *tien-chung-chien* and his assistants looked after the Emperor's clothes, litter, table-ware, &c.

² A space is left in front of this character out of respect for the ruling dynasty.

³ Perhaps 姉姊 'wet-nurse' is intended.

Empire and all its lands may be peaceful and secure and that the Wheel of the Law may continually turn therein. Secondly, on behalf of my elder sister, the 'Teacher'¹. 1. 3. 'Praise to the great merciful, great compassionate Avalokiteśvara Bodhisattva, saviour from pain. Dedicated to perpetuity.'

(2) on white cartouche

亡弟試殿中監張有成一心供養

'[On behalf of] my late younger brother the probationary chamberlain Chang Yu-ch'êng dedicated with my whole heart.'

(3) on darker white cartouche

衆生處代如電光
須臾業盡卽无常
慈悲觀音濟羣品
愛何苦痛作橋樑
捨施浮財成真像
光明曜晃綵繪莊
惟願亡者生淨土
三途免苦上天堂

時天復拾載庚午歲七月十五日。畢切記。

'All things born are unstable as a lightning-flash;

They perish so soon as their karma is exhausted; for they have no permanence.

But the compassionate Avalokiteśvara rescues creatures of every sort; In love how deep and tender he builds a bridge (to salvation)!

Spending the fleeting wealth of this world I have made his true image, The beams of his light flashing and glinting in the splendour of a coloured-painting.

My only prayer is that the dead may be reborn in Paradise,

That, escaping the pain of the Three Ways, they may mount to the Heavenly Halls.

¹ Or 'My wet-nurse'.

Tenth year of T'ien Fu,¹ being a *k'eng-wu* year, seventh month fifteenth day finished and inscribed.

(4) On paper, from back of picture; identical with inscription (2).

(5) large inscription on paper, from back of picture.

1. 1. 南无觀世音菩薩一軀奉爲故普光寺法律
臨壇尼大德嚴會羔 (for 兼) 故弟試

1. 2. 殿中監張有成二貌眞一心供養以偈譔曰

大哉法王·化現無疆·
巡數六道·苦處先當·
隨念則至·救接尋常·
代衆生苦·在閻浮塲·
迴然難見·恒在邊方·
隨衆生意·變現難量·
祀 (for 祀) 者感滅·拜者延長·
亡過眷屬·不歷塗湯·
承菩薩願·影入西方·
見存眷屬·劫石遐長·

Date as in No. 3 inscription, followed by the words

綵繪大聖一軀兼尼法律貌眞。畢切記。

'Praise to the Bodhisattva Avalokiteśvara, of whom an image was respectfully offered on behalf of the deceased Very Reverend Nun Yen-hui, admitter to the Dharma and Vinaya in the monastery of P'u-kuang (Universal Light); and on behalf of the probationary chamberlain Chang Yu-ch'eng. These two portraits dedicated with whole heart. The following *gāthā* is appended:

Great is the Law-King; his manifestations boundless.

He roams through the Six Ways; wherever there is sorrow he brings his aid.

¹ August 22, A.D. 910. Officially the period T'ien Fu ended in 904, but in this remote spot the year-name of the deposed T'ang dynasty was still used.

When thought of, he comes to help at any time,
 'To cure the pain of all that in Jambudvīpa dwell.
 Mysterious, hard to discern, yet always at one's side;
 To suit all men's minds he has shapes immeasurably many.
 Those that reverence him from delusion are freed; those that bow
 before him see their days prolonged.

May loved ones dead escape the slough and caldron;
 May in them be fulfilled the Bodhisattva's desire, as his shadow may
 they enter the Western Clime!

May loved ones living through endless ages prolong their lives!

Painting of the Great Holy One, together with portrait of the
 (Admitter to the) Dharma and Vinaya, the hun (Yen-hui) [on such
 a day] finished and inscribed.

[For explanation of 刻石 see *Bulletin of the School of Oriental Studies*,
 i. 145.

影 may possibly be for 應.

大德 is a title of esteem applied to priests and nuns. 法律臨壇
 were monks or nuns who were privileged to administer the vows of
 religion to novices.]

COLOURS: Unusually bright. Hair of A, and shaven head of priest, vivid
 blue. Flesh of A, face of boy-donor, and skirt of A, bright pink.
 Cartouches, one green, two white.

REPRODUCED: *Serindia*, Pl. LXIX; *Thousand Buddhas*, Pl. XXII.

PAINTING: 2 ft. 6 in. by 1 ft. 7¼ in.

XV. AVAILOKITEŚVARA BY THE WATER.

The Bodhisattva sits three-quarters left on a bank by a stream. The
 right foot is crossed under the left knee. The left foot hangs straight
 down and rests on a lotus which grows in the stream. The right hand
 holds a willow spray, the left hand a flask. Dhyāni Buddha in tiara.
 On the right, a group of willow trees. The whole figure is enclosed in
 a large circular halo drawn in red outline.

On a cloud above (left-hand top corner) a small figure in Chinese official jacket, long robe and black head-dress, kneeling with hands in adoration, attended by two boys. Behind, blue waves. Above, draped canopy. At the bottom of the picture a donor with stiff-brimmed hat (tenth-century style) stands in front of a crudely drawn altar. Four cartouches uninscribed.

The figure on the cloud is probably the deceased person on whose behalf the painting was dedicated by the donor. XXIX, also a tenth-century work, is the only other painting in the collection which represents Avalokiteśvara by the Water. We know from the *Li T'ai Ming I-lua C'hi* that early in the ninth century Chou Fang painted an 'Avalokiteśvara by Moonlit Waters' at the Shēng-kuang Temple, Ch'ang-an. Probably the subject goes back considerably earlier than that date.¹

10795.

COLOURS: There is a good deal of pure ink-work, and the whole effect is that of a tinted drawing, rather than of a painting. Water, blue; draperies, red; altar-cloth, &c., green.

REPRODUCED: *Serindia*, Pl. LXXIX; *Thousand Buddhas*, Pl. XXIV.

PAINTING: 2 ft. 8½ in. by 11½ in.

XVI. ŚĀKYAMUNI.

He is seated with legs interlocked, right hand raised in *vitarka-mudrā*; left hand at breast holding red lotus-bud. There is a canopy above and simple altar below. On each side are one shaven-headed figure and two Bodhisattvas.

Below, on each side of a much-defaced inscription, are the donors. On left, man with stiff-brimmed hat, attended by young man in close biretta. On right, woman in elaborate middle tenth-century head-dress with a multitude of hairpins, accompanied by girl with hair tied in 'wings' at side of head.

¹ The Musée Guimet has a thousand-armed Avalokiteśvara dated 954, with an 'A. by Moonlit Waters' in the corner. The Japanese priest Jōgyō, who went to China in 838, brought back with him an 'A. by Moonlit Waters'. (See Takakusu, vol. lv, p. 1068.)

The figures attendant upon the Buddha are inscribed as follows:

- On right (shaven-headed figure) 舍利弗智慧第一
'Sāriputra, Pre-eminent in wisdom and intelligence.'

(First Bodhisattva) 南无金剛 ○ ○

'Praise to Vajra. . .'

(Second Bodhisattva) 南无寶德菩薩

'Praise to the Bodhisattva Ratnaguna (?).'

On left (shaven-headed figure) 大目犍連神通第一

'Mahā-maudgalyāyana, Pre-eminent in magical power.'

On left. (First Bodhisattva) 南无虚空藏菩薩

'Praise to Ākāśagarbha Bodhisattva.'

(Second Bodhisattva) cartouche illegible. In the dedicatory inscription the name of Sākyamuni is legible at the top of the last line but one. Also the name (of the donor?) Li Hsing-t'ung 李幸通 in the last line.

The character t'ien 天 heads the last line but two and may be part of the year-name 't'ien Ch'eng 天成 (A. D. 926-30).

The picture is intact, with border of dark purple silk and side-bands of lozenge pattern.

COLOURS: Greeny-yellow and dull red, much effaced.

PAINTING: 2 ft. 3½ in. by 2 ft.; with border, 2 ft. 6½ in. by 2 ft. 1½ in.

XVII. THOUSAND-ARMED AVALOKITEŚVARA. Ninth century.

The Bodhisattva is seated on a lotus pedestal with legs crossed and interlocked. One pair of hands is folded in *dhyāna-mudrā* across the knees; another is in adoration at breast; a third, in *vitarka-mudrā* at each side. The thousand arms are customarily represented by forty, twenty on each side, and such appears to be the case here. The hands hold various symbols. Thus on the right: moon-disk, Dhyāni Buddha, mirror, Indian vase are visible; and in the outer periphery (still on the right): spear, trident, axe, sword, coloured cloud, blue lotus, willow-spray. On the left: sun-disk, shell, palace, purple-lotus, bowl, book marked with *svastika*, vajra, lassoe; and on the outer periphery, beggar's staff, trident, skull, &c. The figure is surrounded by a vesica of hands, each with an eye in the palm. Above, left, is the moon Bodhisattva

drawn through the air by white geese, and on the right the sun Bodhisattva drawn by red horses.

On a mat in bottom left corner kneels a donor with cap of early ninth-century type (ribbon hanging down behind). Opposite him kneels a lady with head-dress of same period (hair piled high above single bridgelike comb).

The sūtra upon which the worship of this form of Avalokiteśvara is based was translated by Bhagavaddharma during the T'ang dynasty (see Introduction, p. xxxiv.) This is a very much simplified example of the mandala of the Thousand-Armed One. The most elaborate version of the subject in this collection is XXXV. For others, see Index.

COLOURS: Remarkable, like many of the ninth-century paintings, for free use of blue (halo, robes, book, mirror, &c.) and for brighter, more vermilion-like red.

PAINTING: 2 ft. 7 in. by 2 ft. 0½ in.

XVIII. MYSTIC MANDALA OF AVALOKITEŚVARA. Tenth century. In ink.

In the centre, within a many-petalled lotus, is seated the figure of Avalokiteśvara with a worshipper in Chinese dress. The Bodhisattva is in the Indian style, with oval halo and vesica. The worshipper wears a hat with stiff brim. Round the lotus is a spiral of Tibetan writing containing an invocation to Avalokiteśvari,² the female counterpart of Avalokiteśvara. This circle is framed with a square band bearing a pattern of *vajras*. Beyond are two bands of seated Bodhisattvas, only partially preserved. Among them, the Bodhisattva of the Moon with bird-chariot and the Bodhisattva of the Sun drawn by horses. Sarasvatī (playing the lute) is also conspicuous, and several Bodhisattvas with *vahana* of serpents.

PAINTING (as preserved): 1 ft. 9 in. by 1 ft. 9 in.

¹ Commonly called Ch'ien-shou-ching 千手經. Takakusu, vol. xx, p. 105. Bunjiu Nanjio, 320.

² See Dr. Barnett, *Serindia*, Appendix K.

XIX. KSHITIGARBHA, AS LORD OF THE SIX WAYS. A.D. 963.

The Bodhisattva sits facing the spectator on scarlet lotus. In his right hand he holds the Beggar's Staff; in his left the Wishing Gem (Mani). His head-shawl is a dark green, with flowered pattern and border of red and white. Skirt has heavy black stripes. In front of him is a large green bowl containing open pink lotus. On either side is a Bodhisattva in attitude of adoration; each is labelled Samantamukha Bodhisattva 普門菩薩. On either side of Kshitigarbha's circular red and green vesica rise three waving rays of scarlet; on each stand small figures representing the Six Worlds. These are, on right: (1) man for Way of Men; (2) four-armed deity holding up disks of Sun and Moon, for the World of Asuras; (3) an emaciated figure amongst flames, for Way of Pretas. On left: (4) a halved figure,¹ for World of Devas; (5) silk broken; (6) demon with pitchfork for Way of Hell. The donors are two women on left with elaborate tenth-century head-dress; two men on right with stiff-brimmed tenth-century hats. The inscriptions are as follows:

Dedicatory inscription (from left to right).

1. 1. 其斯繪者厥有清信弟子康清奴身居火
 1. 2. 宅恐墮於五趣之中福禍無常。心願於解脫
 1. 3. 之刃。今者更染患疾。未得痊瘳願微禱
 1. 4. 速退於身軀。煩惱永離於原體。功德乃
 1. 5. 金錫振動。地獄生蓮。珠耀○途。還同淨
 - 土。更願
 1. 6. 親姻眷屬並休康一寧。昆季枝羅同霽福分。
- 建隆四年癸亥歲五月廿二日題記。

¹ The maker² of the painting that goes herewith was the disciple of

¹ The highest of the Six Ways, that of Devas, is represented in xxix* by a figure without halo and typical of deva-representations in this collection. But the inscription against the figure is 'Way of Buddhahood', which is not one of the Six Ways at all. In the present picture the halo shows that some similar confusion has taken place. The devas were indeed always a puzzle to Chinese Buddhists, who were at a loss whether to regard them as deities or men.

² Or dedicator.



pure faith K'ang¹ Ch'ing-nu. His body lodges in the House of Fire² and he fears to fall into the Five Evil Ways.³ Disaster follows good fortune; nothing is permanent. His heart longs for the Knife of Emancipation (*moksha*). Now he is again attacked by sickness and pain and cannot obtain relief. He desires that his small afflictions should rapidly retreat from his body and all misery from his constitution. May his merit (*guna*) cause (Kshitigarbha's) Golden Staff to shake so that in Hell lotus buds grow; and may his *mani* (radiant gem) shine forth in the Dark Ways, till they be turned into the semblance of the Pure Land. Also he desires that his parents and relations by marriage and all his connexions may rest in health and security and that his brothers, cousins, and all the collateral branches of his family may be moistened with the dew of a prosperous portion.'

'Chien Lung 4th year (A.D. 963), being a year *kuei-bai*, 5th month, 22nd day (16th of June), this inscription was written.'

Donors' cartouches (from right to left).

(1) 男幸通一心供養

'The son Hsing-t'ung dedicates with his whole heart.'

(2) 故敦... 賓...

'Formerly Tun-[huang]... pin...'

(3) 故母陰氏一心供養

'The deceased mother madame Yin dedicates with her whole heart.'

(4) 女十娘子一心供養

出適陰氏

'The daughter N^o Ten ('Decima', as the Romans would say) dedicates with her whole heart. Now married into the Yin family.'

COLOURS: Rather bright red in rays, flowers, &c. Much dull olive and black.

REPRODUCED: *Serindia*, Pl. LXVII; *Thousand Buddhas*, Pl. XXV.

PAINTING: 2 ft. 3 in. by 2 ft. 0 in.

¹ This surname was given to persons of Sogdian origin; but by this date it had become a common Chinese name.

² This image is drawn from the *Saddharmapundarika Sūtra*.

³ The worlds of Asuras, men, hungry ghosts, demons, animals.

XX. ŚĀKYAMUNI PREACHING ON THE VULTURE PEAK.

(Fragment) with legendary scenes. Ninth century.

Part of the left half of a large picture.

On the right, the downwards extended arm of the Buddha, and part of his halo. Above, rocks with vulture perched on top and other birds (wild geese and ducks?) flying in the air. Beside Śākyamuni stands a monk with red halo, perhaps Śāriputra. On left are legendary scenes, as follows:

(1) A priest calls attention of passers-by to a statue of Buddha¹ with downwards extended arm (as in the picture itself). An elephant with load of yellow objects proceeds in same direction as the wayfarers.

(2) A horseman riding towards the gate of a town (?). A red banner is held before him. On the red cartouche which accompanies this, as also the other scenes, is drawn in outline the picture of a dog running. Below, the God of Thunder with a hoop of gongs, standing on a cloud.

(3) Workmen fashioning a statue of Buddha, which is surrounded by a red framework. Below, God of Lightning.

The drawing of the picture is rough and summary, but very vigorous. The same subject (without Jātakas) is treated in the embroidery picture (see below, p. 209), which is probably eighth century. The Vulture Peak (gṛdhrakūṭa) was where Śākyamuni preached the *Saddharmapundarīka Sūtra*.

COLOURS: Monk's halo is a bright red which differs from the usual Indian Red and is probably a vermillion 朱砂. Otherwise slate-blue (in rocks, clouds, monk's robe, &c.) prevails.

REPRODUCED: *Thousand Buddhas*, Pl. XIII.

PAINTING: 3 ft. 1 in. by 1 ft. 6 in.

XXI. AVALOKITEŚVARA, WITH CHILD DONORS.

Right forearm raised; treasure-vase held on palm of hand. Left arm extended downwards. Three-pointed tiara, with Dhyaṇi Buddha. Necklace of black beads. Slight moustache and beard. From shoulders rise

¹ Possibly the first image of Buddha, made by Udayana, king of Kauśāmbī, while Buddha was preaching the Law to his mother in Heaven; but this is very uncertain.

streamers of cloud. Scarlet lotus-sprays scattered in background. Donors stand on either side. The boy (left) has his hands in *anjali-mudrā*; hair done in two bunches at corner of head; wide trousers and short, patterned skirt. The girl's hair is brushed down on either side of the head and rolled up round the neck. She holds a red lotus in her hand, and wears short petticoat over long skirt. The colours are much faded and the lotus-floor has broken away. Poor, mechanical work. Complete with border of fawn-coloured silk at top and side, but broken away at bottom.

COLOURS: Indian red alone remains; other colours have faded to a dingy yellow-green.

REPRODUCED: *Serindia*, Pl. LXVIII.

PAINTING: 2 ft. 5 in. by 1 ft. 9 $\frac{3}{4}$ in.

XXII. AVALOKITEŚVARA.

Similar to XXI, save that here the Bodhisattva carries a willow-spray in his right hand and a treasure-vase in his extended left. There are no donors or attendants. Much white has been mixed with the pink colouring of the flesh, giving a luminous effect. Scroll-like lotuses grow on either side of the figure. Lower part of picture damaged, but feet visible. As a work of art this picture stands high above the last, and is indeed one of the best Avalokiteśvaras in the collection. It seems to be a fairly good copy of an excellent original.

COLOURS: Much effaced. Skirt has been bright orange. Flesh has been luminous rosy-white and some of this effect remains.

REPRODUCED: *Serindia*, Pl. LXIX.

PAINTING: 3 ft. 4 in. by 2 ft. 4 in.

XXIII. KSHITIGARBHA AND THE TEN KINGS OF HELL. Tenth century.

Kshitigarbha sits with right leg pendent and left leg across right knee. Right hand holds the crystal ball; left hand, the Beggar's Staff. He wears

an elaborate costume, including a mantle of grey mottled with black, red and green, and barred with yellow. Over his head is a grey traveller's shawl. The Ten Kings are at the sides of the picture, five on each side, sitting at tables upon which scrolls are spread. The King at the top on the right side is in armour; the rest in Chinese official dress. They are attended by clerks, some in Chinese ninth-century dress, others dressed as boys, with hair bunched at each side of head. Behind the second King from the top on the left a demon holds a tall military banner. Below Kshitigarbha is the white lion always seen in these judgement-pictures and on its left the priest Tao-ming in attitude of 'offering' (*anjali*). Between lion and priest is a cartouche with roughly-scribbled characters which seem to read 道明 'Tao-ming. And behind the priest, a second inscribed cartouche.¹ At the bottom of the picture a horned demon holds by a rope-leash a naked sinner with cangue upon his neck. The sinner watches in a magic mirror the enaction of the crime for which he has been condemned—the slaughter of a white ox. Beside the mirror stands an infernal secretary, pen in hand.

Donors.

Under the picture is a blank inscription-cartouche. On the right kneel (from right to left) a layman, an acolyte holding a crooked staff, and a priest. On the left (from right to left) a priest and two women. The costumes of the lay donors are in the fashions of the middle tenth

¹ 崔判官, 'Ts'ui P'an-kuan'.

For Mr. Justice Ts'ui, see Introduction. The story of Tao-ming is as follows: "He was a priest of the K'ai-yüan Temple in Hsiang-chou (Hupeh). In 778 he was one day suddenly summoned by two yellow-robed messengers, who brought him into the presence of King Yama, Regent of the Dead. It was, however, soon found that a mistake had been made: the person wanted was Tao-ming of the Lung-hsing Temple. The wrong Tao-ming was about to leave the Judgement scene when he saw a Dhyaṇa priest 'with eyes like blue lotus-buds and a face like the full moon', accompanied by a [golden-maned] lion. Tao-ming learnt that this was the Bodhisattva Kshitigarbha, and that the lion was an incarnation of Mañjuśrī who assists his fellow-Bodhisattva at the judgement of the Dead. Tao-ming, at Kshitigarbha's instruction, then came back to life and taught the worship of the two Bodhisattvas under these guises. He also painted what he had seen, and this conception 'became current throughout the world'." From the Tun-huang MS. S. 3092.

century; whereas the fashions portrayed in the picture itself are at least a century earlier.

A compressed version of this subject (IX) has already been discussed.

The picture is complete, with border of faded dark purple linen.

COLOURS: Light pink and mauvish-red prevail. There is much white in halo, side-scenes, &c. The lion is a bright white.

REPRODUCED: *Serindia*, Pl. LXVII; *Thousand Buddhas*, Pl. XXV.

PAINTING: 3 ft. 0 in. by 2 ft. 2½ in.

XXIV. AVAĻOKITEŚVĀRA AS SAVIOUR FROM PERIL. A.D. 963.

The figure stands on a flat stiff lotus-pedestal. Behind is an elliptical vesica framing the figure down to the ankles. The right hand is raised and holds between finger and thumb a lotus stem which supports the Dhyāni Buddha, who appears at the side of instead of in the middle of the Bodhisattva's crown. The left hand is pendent and holds a flask. The dress and jewellery are of the Indian Bodhisattva type. In the scenes on left and right are depicted the perils from which Avalokiteśvara saves his worshippers. The scenes do not follow the *Saddharmapundarīka* text (cf. II), three of them illustrating peril from wild beasts.

On right:

(1) A man in gyves. This illustrates the 5th peril of the enumeration in the verse portion of the *Saddharmapundarīka*.

(2) A man attacked by a camel. Illustrates No. 6. of the enumeration.

(3) Man pursued by another who holds aloft a sword. No. 3. of the enumeration.

On left:

(4) A man pursued by rider with sword. Repetition of No. 3 of the enumeration.

(5) (Small) man sinking in river between high banks.

This may be taken as illustrating the words of the prose portion of the sūtra 若爲大水所漂: 'Or if one by drowning in a great water. . .'

(6) Woman with baby fleeing from wolf. Repetition of No. 3?

(7) Man fleeing from yellow tiger. ditto?

The donors (a man and a woman on each side) stand at foot of picture. On the right a very small figure of a boy stands up against the main cartouche. These donors are in tenth-century costume; the men have hats with stiff brims and the women have numerous large hair-pins in their coiffure. The woman on the right has an elaborately-decorated loose jacket. The figures in the picture itself, on the other hand, are in the garb of c. A.D. 860.

Main inscription.

建隆四年癸亥歲九月七日記。

模○徒永○虔誠一心供養。

家內大小諸難万病不○永○灾觀世音菩薩
... 一軀。

... 佛弟子李安信

In the next line 世界 is legible, and in the last the characters 創造.

Donors' inscriptions.

(1) 弟亡娘子○○一心供養

(2) ... 一心供養

(3) illegible.

(4) 弟○娘子永爲... 出適李家

'Chien Lung 4th year,¹ kuei-hai year, 9th month, seventh day inscribed.'

¹ A.D. 963, September 27.

'Dedicated by . . . Ch'ien-ch'êng with his whole heart. Within his household all evils and diseases great and small shall not . . . for ever . . . disasters. . . . Avalokiteśvara Bodhisattva . . . one image. . . . 'The Buddhist disciple Li An-hsin . . . World . . . made.'

(1) 'The disciple the deceased daughter . . . dedicates with her whole heart.'

(2) ' . . . dedicates with whole heart.'

(4) 'The disciple . . . the daughter . . . forever for . . . married into the Li family.'

PAINTING intact, but without border; and surface much worn and discoloured.

COLOURS: Much very bright yellow in ornaments of central figure. Other colours, save red of dresses, much faded. Hair and inner ring of halo has been blue; but pigment has cracked away.

PAINTING: 3 ft. 6 in. by 2 ft. 0 in.

XXV. AVALOKITEŚVARA.

Right hand holds willow-spray between finger and thumb; left holds vase and twining spray of pink lotus which rises beside head. Dhyāni Buddha in front of tiara. Black coils of hair outline the shoulders. Having faded much less than the rest of the picture they have now the effect of being unduly emphasized. The face is more definitely male than in the usual Bodhisattva figures and more realistic, being drawn in bold curving lines.

In the right lower corner appear two small kneeling figures, a boy and girl, holding lotus-buds. Boy's hair parted and tied in double bunch on either side of head; the girl's is parted and taken behind. Both wear plain long-sleeved robes, covering them from neck to feet.

The border is lost and the whole of the figure below the knees.

COLOURS: Much faded; green and red discernible.

REPRODUCED: *Thousand Buddhas*, Pl. XVIII.

PAINTING: 3 ft. 1½ in. by 1 ft. 11 in.

XXVI. VAISRAVANA CROSSING THE OCEAN.

Vaiśravana gallops to the right on white horse with scarlet mane and tail, turning back in his saddle with right hand raised. He has small, neat tufts of whisker, beard and moustache. He wears long close-fitting coat of armour, composed of interlaced thongs of leather.¹ White streamers fly from his three-forked crown, while pennons of flame rise from his shoulders.²

The horse has a frontlet of scale-armour covering its face. On its head, a pair of black and white feathers. In front, two demons carrying red flags; and others carrying a large banner with black chevron pattern at its upper and lower borders; a Stūpa; a battle-axe; bows and arrows, &c. Five of them have semi-animal faces and are clad in armour of flat strips (leather or metal?) These are V.'s five sons. Others (yakṣas) are nude and bestial in face. At the rear stand the dragon-king and his wife, looking entirely human and secular, as is always the case with *devas* in these pictures. The king wears a high mitre and carries a sceptre. The queen is in tenth-century Chinese costume. Above is the Palace of the dragon-king, represented by a small Chinese house. In the foreground more Yakshas scramble for coins and jewels which Vaiśravana has scattered among them. With them struggle water-goblins, servants of the dragon-king. In the water float infants³ (like the 'souls' in Paradise pictures); a shark-jawed monster seems to be attacking them. Behind this monster⁴ is the figure of a lady offering flowers on a dish. She must be Śrī Devī, who plays so important a part in the *Vaiśravana Sūtra*.⁵ On the cliffs appears a black deer.

Inscription.

水路天王行道時施主徐[漢?]榮一心供養

¹ See Zoltán von Takács, *Jahrbuch d. As. Kunst*, 1925, p. 65.

² Petrucci and Sir Aurel Stein identify these streamers as typical of Sassanian head-dress; Sir Aurel Stein suggests (*Serindia*, p. 874) that the flames are connected with the Persian *garenañh* or 'Royal Glory'.

³ Miss Chapin suggests that these may be connected with Hārītī, the goddess of fertility and mother of Śrī Devī.

⁴ Possibly riding on it in a standing position.

⁵ Takakusu, vol. xxi, p. 215. Nanjio, 974. She is Vaiśravana's sister.

'The devarāja on his way across the waters, preaching. Offered with whole heart by the donor Hsü [Han]-jung.'

The technical meaning of *hsing-tao* is 'to gyrate round an image of Buddha, leaving it always on the right'. Vaiśravana, whose right hand is raised in the expository (*vitarka*) gesture, seems here to be preaching to the Dragon pair whom he has converted, and *hsing-tao* seems to be the equivalent of *shuo-fa* 說法, the term which would have been used if Buddha himself were doing the preaching.

The following story is given in Tripitaka, Supplement III. 3, 266 verso (毗沙門儀軌 'Rules for the worship of Vaiśravana').¹

In the first year of T'ien Pao (A. D. 742) . . . the Arab K'ang Wu-kuo was besieging the city of An-hsi. In that year on the eleventh day of the second month a proclamation was issued appealing for soldiers to relieve the besieged. The Emperor said to the Dhyāna-master I-hsing: 'Reverend Sir, An-hsi is besieged by the Arab K'ang Wu-kuo and I have issued a proclamation appealing for soldiers. But An-hsi is twelve thousand leagues away and it takes an army eight months to get there; so I cannot really do anything to help matters.' I-hsing answered: 'Why does not your Majesty ask Vaiśravana, the Devarāja of the North, to relieve the besieged?' 'How can I get hold of him?' asked the Emperor. 'You must send for the foreign priest Ta-kuang-chih and he will arrange it for you.' The Emperor accordingly issued a proclamation summoning Ta-kuang-chih. No sooner had he arrived before the throne than he addressed the Emperor as follows: 'There is no need to tell your servant for what reason your Majesty has summoned him. Your Majesty no doubt required my service in connexion with the siege of An-hsi by the rebel K'ang Wu-kuo.' 'That is so', said the Emperor, and Ta-kuang-chih continued: 'Your Majesty must take an incense-burner and go to his chapel. I will accompany your Majesty and ask the Devarāja of the North for the assistance of divine soldiers.' They both hastened to the chapel and the priest had not yet repeated his spell twice seven times when the Emperor suddenly saw two or three hundred spirit-soldiers, all in armour, lined up in front of the chapel. 'Who are these?' he asked. 'These are the heavenly troops commanded by

¹ Takakusu, vol. xxi, p. 228.

'Tu-chien, the second son of the Devarāja Vaiśravaṇa', answered the priest. 'They are just off to An-hsi to raise the siege and have come to say good-bye.' The Emperor then ordered the priest to be suitably entertained and sent away.

In the fourth month news came from An-hsi that on the eleventh day of the second month after ten o'clock but before twelve, three hundred leagues to the north-east of An-hsi there appeared a heavy cloud, athwart the darkness of which there loomed the figure of a man some ten foot high with many hundred companies all clad in metal armour. Just after two o'clock there was a great sounding of drums and horns that shook the earth and toppled the hills for miles around. The cloud remained stationary for three days. K'ang Wu-kuo was much alarmed. He withdrew all his armies, ordering the troops back to their camps and entrenchments. There they found that all their bow-strings had been eaten through by golden mice. Some old and infirm soldiers were unable to escape in time from under the city walls and the Emperor's troops were about to fall upon them, when a voice out of the sky said: 'Let them go; do not slay them.' The imperial soldiers looked round to see where the voice came from and saw a bright light shining above the tower of the northern gate of the city. There then appeared to them a vision of the Devarāja Vaiśravaṇa standing above the tower. The occurrence of this apparition was duly reported to the Emperor.

The picture is complete, with border of greenish blue silk.

COLOURS: Armour, coins, &c., yellow. Dresses red. Blue has everywhere rubbed away.

REPRODUCED: *Serindia*, Pl. LXXIII; *Thousand Buddhas*, Pl. XXVI.

PAINTING: 2 ft. 2 in. by 2 in. $0\frac{1}{2}$ in.

XXVII. BHAISHAJYAGURU VAIDŪRYAPRABHĀ BUDDHĀ.

Buddha sits with legs interlocked on variegated lotus raised on low circular stand. His right hand is raised in *vitarka-mudrā*; his left holds on knee the crystal bowl. The beggar's staff is fixed upright in a red wooden stand on left. Circular halo and vesica of plain concentric rings of different colours, and tasselled canopy.

Donors stand at bottom. The woman has combs and white kerchief(?), with two hair-pins. The man has cap with pendent lappets. The costume is apparently that of the late ninth century; but this is no indication as to the date of the picture, as the donors form part of the composition.

Inscriptions.

1. 1. 佛弟子節度押衙銀青光祿大夫守左遷牛衛終郎

1. 2. 將檢校國子祭酒兼殿中侍御史張和榮一心供養

1. 3. 願早達家鄉無諸裁難

Upper cartouche.

南无藥師瑠離光佛。

Lower cartouche.

佛弟子彭氏供養。

Main inscription.

'The Buddhist disciple, aide-de-camp¹ to the Military Governor,² Counsellor of the Silver Blue Order,³ Town Governor, transferred to the post of major in the Niu-wei Bodyguard,⁴ supplementary libationer in the Imperial Academy⁵ and Master of Palace Ceremonies,⁶ Chang Ho-jung, makes offering with his whole heart and prays that he may quickly return to his home without trouble or disaster.'

Upper cartouche: 'Praise to Bhaishajya Vaidūrya Buddha.'

Lower cartouche: 'The Buddhist disciple Madame P'êng offers [this picture].'

The painting is complete but without border.

COLOURS: Buddha's flesh a brilliant orange. Strong blue in vesica, halo, and pedestal. Skirts, Indian red.

PAINTING: 2 ft. 4½ in. by 1 ft. 9½ in.

¹ 'ya-ya' means 'in charge of the bodyguard'; but probably 'aide-de-camp' corresponds roughly to what is here meant.

² These *chieh-tu-shih* or 'Viceroys' were first appointed (see *T'ang Shu*, I. 5) as an emergency measure in the seventh century. At the beginning of the Sung dynasty they were abolished; but by 1127 there were between fifty and sixty of them, of whom all but six were eunuchs or members of the Imperial family!

³ See *T'ang Shu*, xlv. 4. ⁴ Ibid., xlix. 5. ⁵ Ibid., xlviii. 16. ⁶ Ibid., xlviii. 3.

XXVIII. FOUR-ARMED AVALOKITEŚVARA. Tenth century.

Āvalokiteśvara sits on lotus raised on wide hexagonal pedestal; right leg bent across, left leg pendent and foot resting on small lotus. Upper arms raised and hands holding symbols of Sun and Moon. Lower right hand holds willow-spray; lower left hand holds treasure-vase. Dhyāni Buddha in crown. The figure of Avalokiteśvara is abnormally broad in the shoulders and narrow in the waist.

On either side of the pedestal stand boy attendants holding scrolls; their hair is parted and done in roll on neck, with ribbon binding it. These must be the Good Boy and Bad Boy,¹ for they correspond to the figures so labelled in LIV.

The side-scenes show calamities from which Avalokiteśvara saves his worshippers:

- (1) (on right). Peril from the Sword.
- (2) Peril from Fire (and Water?).
- (3) Peril from War.
- (4) (on left). Peril from Storm.
- (5) Peril from Serpents and Insects.
- (6) Peril from Wild Beasts.

Cf. II, XXIV.

The donors, a woman on the left and two men on the right, are in fairly early tenth-century dress. The figures in the side-scenes are in the costume of a considerably earlier period.

Inscriptions.

(1) 男兵馬史張佛奴一心供養。

(2) 故父張

(3) 敵母六娘子一心供養。

(1) 'The son, the soldier Chang Fo-nu, horseman, offers with whole heart.'

(2) 'The late father . . . Chang. . . '

(3) 'The late mother, the sixth daughter, offers with whole heart.'

Complete except for border.

¹ For these spirits, the Recorders of Good and Evil, see Introduction, p. xlv.

COLOURS: Mainly red; with blue in vesica, halo, and pedestal. Main panel between donors has been heavy green; but this is almost entirely effaced.

REPRODUCED: *Serindia*, Pl. LXVIII.

PAINTING: 2 ft. 10 in. by 1 ft. 9 in.

XXVIII*. AVAOKITEŚVARA. A.D. 892.

Avalokiteśvara sits with left leg pendent and right leg bent across left knee. In right hand he holds pot containing small lotus-plant; in left, a necklace of black beads. Dhyāni Buddha in front of massive conical tiara. On trails of cloud above tall lotus that sprout from each side of pedestal miniature Bodhisattvas; in front of each of them, a flute tied with ribbons. Above, on left, clappers tied with ribbons, and on right a lute, ditto.

Donors on right of central inscription are three priests; to left, a priest, a lady, and a layman (on extreme left).

Main inscription.

1. 1. 時唐大順參年歲
1. 2. 次壬子十二月甲申
1. 3. 朔三日孫沙門
1. 4. 智剛尼勝明等
1. 5. 奉爲亡尼法律
1. 6. 闍梨敬繪救苦
1. 7. 觀世音菩薩一軀
1. 8. 永充供養。

Donors' cartouches (from right to left):

- | | | |
|----------|------------|-----------|
| (1) 明律 | (2) 普淨 | (3) 孫勝明供養 |
| (4) 智剛供養 | (5) 妙真一心供養 | |
| (6) 和子供養 | | |

On upper cartouche.

1. 1. 南无大悲救苦觀世音
1. 2. . . . 一心供養

Main inscription.

• 'In the third year of the period 'Ta-shun of the 'T'ang dynasty, the year having the cyclic signs *jēn-tzū* in the twelfth month, twenty-first day of the cycle, third day of the month,¹ the grandson the śramana Chih-kang, the nun Chēng-ming and others offered up on behalf of deceased nuns, clerics, and *ācāryas* this reverent painting of Avalokiteśvara Bodhisattva, Succourer in 'Trouble, in perpetual dedication.'

Donors' cartouches (from right to left):

(1) Ming-lü. (2) P'u-ch'ēng. (3) The grandson Shēng-ming makes offering. (4) Chih-kang makes offering. (5) Miao-ch'ēn* offers with whole heart. (6) Ho-tzū makes offering.

On upper cartouche.

'Praise to the great merciful Avalokiteśvara, Succourer in 'Trouble. . . . offers with whole heart.'

Complete with border of thin silk damask woven in small lozenge lattice-work, and printed with four-armed conventional floral spots in dark blue, green and yellow on fawn ground.

COLOURS: Green and Indian red; yellow in robes of priest-donors.

PAINTING: 2 ft. 8 $\frac{3}{4}$ in. by 2 ft. 0 $\frac{1}{2}$ in.

XXIX. AVALOKITEŚVARA BY THE WATER. Tenth century.

Avalokiteśvara sits upright, turned three-quarters right, on the edge of a flat rock. Right foot is pendent and rests on lotus rising from water. Left foot thrust under right thigh. Right hand holds treasure-vase; left holds willow-spray. Dhyāni Buddha in tiara. Circular halo and vesica enclose the figure down to the knees. In the pond are several large pink lotus-buds. The banks of the pond are indicated by parallel ink lines and shading; but in such a way that the pond appears to be higher than the land which surrounds it. Behind, willow-trees, and above a canopy of flowers. Below, on right, a priest and acolyte; on left a layman

¹ December 25, 892. The inscription gives the date incorrectly, for a new year-name, Ching Fu, had begun in the Spring.

with boy attendant. The priest holds an incense-burner; the other, a dish of flowers (?), while the boy holds a red blossom in gesture of offering (*anjali*).

Blank cartouches.

An excellent composition copied by an unskilled hand. The subject is the same as XV.

Complete, except for border.

COLOURS: Chiefly green and brick-red. Some colour with which the skirt has been shaded, has oxydized and turned black.

PAINTING: 2 ft. 3 $\frac{5}{8}$ in. by 1 ft. 7 $\frac{5}{8}$ in.

XXIX*. KSHITIGARBHA, LORD OF THE SIX GATI.

Kshitigarbha sits on lotus, three-quarters left, cross-legged, and feet hidden. Right hand lies open on knee; left hand held horizontally before breast. Flesh white; shaded and outlined with red. Heavily marked black eyebrows. Ears not elongated. Circular halo and vesica of plain olive-green and red. Large canopy above, most of which is painted on paper, the original silk of the upper left portion of the picture having been torn away and replaced by stout paper. This restoration seems (judging from the colours used) to date from well on into the tenth century. On clouds which emanate from Kshitigarbha, three on each side, are figures representing the Six Gati. On right side:

(1) A Deva, representing the Way of Gods. Labelled 成佛道 'Way of Buddhahood'.¹

(2) A horse, representing the Way of Beasts. Labelled 畜生道 'Way of Animal Birth'.

(3) A devil stirring a cauldron, representing the Damned. Labelled 地獄道 'Way of Hell'.

On left:

(4) A four-armed figure holding in upper hands the disks of the Sun and Moon; represents the Way of Asuras, the Titanic enemies of god and man. Inscription lost. This figure is part of the paper restoration.

(5) A man in Chinese dress. Represents 人道 'The Way of Men'.

¹ See note on XIX.

(6) An emaciated figure standing among flames; represents the Way of Pretas or Hungry Ghosts. Not inscribed.

COLOURS: K.'s robe red barred with yellow. Green over right shoulder. Canopy in squares of blue, red, green, and orange.

PAINTING: 4 ft. 0 in. by 1 ft. 9 $\frac{3}{8}$ in.

XXX. BUDDHA. Tenth century.

The Buddha is seated in European fashion, facing spectator, on a low rectangular platform. Hands both in *vitarka-mudrā*; this position of hands is called 上品中生印 'Upper Grade Middle Birth Gesture' and belongs properly to the second of the nine Amitābhas who preside over the nine divisions of the Sukhāvātī. But this Buddha should be represented with legs interlocked, and it is by no means certain that the picture does not represent Maitreya. Above, a canopy of flowers. Donors, two men on right (straight-brimmed hats). Woman and boy on left, the latter in long trousers, long-sleeved under-garment, and sleeveless top-tunic with slit skirts, held by straps over shoulders and girt round waist. Hair in fly-away tufts at each side; done up with red ribbon.

Cartouches blank.

Complete, with border of coarse red twill.

COLOURS: Much effaced. Chiefly green and a light pinkish red.

PAINTING: 2 ft. 1 $\frac{1}{2}$ in. by 1 ft. 3 $\frac{1}{2}$ in.; with border, 2 ft. 6 $\frac{1}{2}$ in. by 1 ft. 7 $\frac{3}{4}$ in.

XXX*. AVALOKITEŚVARA. Tenth century. (On paper.)

Seated cross-legged on lotus, hands interlocked on lap. Dhyāni Buddha in tiara. Circular halo and oval vesica. Canopy of flowers above. On right cartouche inscribed: 南無觀世音菩薩 'Praise to the Bodhisattva Avalokiteśvara.' On the left is written (without cartouche): 清信佛弟子縫鞋靴匠索章三一心供養 'The Buddhist disciple of pure faith, the sewer of shoes and boots, the workman So Chang-san dedicates with whole heart.'

The name 索 was common in the locality. Indeed, of the bearers of this name who are mentioned in the biographical dictionaries, most came from Tun-huang.

COLOURS: Green, pink, and purplish brick-colour. Green has eaten into the paper.

PAINTING: 1 ft. 5½ in. by 1 ft. 0 in.

XXXI. TEJAPRABHĀ BUDDHA AS SUBDUER OF THE FIVE PLANETS. A. D. 897.

Buddha sits cross-legged on blue lotus, on open two-wheeled cart drawn by white bullock which is advancing to left over coloured clouds. An altar with gilded vessels is placed across shafts in front of him; two flags on slanting poles hang over back of cart. Buddha has right hand raised in variety of *vitarka-mudrā*; left rests on ankle. Rays of blue, green, and crimson radiate from his head. Draped canopy above.

(1) On Buddha's right, a lady holding a brush in right hand and a writing-tablet in left. She has elaborate head-dress with many large hair-pins. Mantel and head-dress black. On top of it sits a monkey.

(2) A man with boar's head in his head-dress, holding a dish of flowers. He is dressed in blue.

(3) A man scantily clad and carrying a beggar's staff; he leads the oxen who draw Buddha's car. His body is a dark, earthy colour.¹

(4) A lady dressed in white and playing on the lute with a large fan-shaped plectrum. A cock is perched upon her head.

(5) A four-armed demon warrior. In his upper hands he holds arrow and spear; in his lower hands sword and spear-shaft. His body is red.

Symbols and colours (save for brown instead of yellow) agree with the treatise *Fan-t'ien Huo-lo Chiu yao* 梵天火羅九曜 (Takakusu, vol. xxi, p. 459) by I-hsing (683-727).

¹ 紫 𑖀𑖦𑖫. For the reason why this colour as well as yellow is associated with Saturn, see *T'oung Pao*, 1924, p. 338.

The cult of Buddha as a kind of super-planet begins in China with the anonymous translation of the *Fo-shuo Ta-wei-tē chin-lun-fo-ting-ch'ih-shēng-kuang* . . . *ching* (Nanjio, 1009) seventh century? In the eighth century Amoghavajra (705-74) made an abridged version (Nanjio, 1010) which may for convenience be called the *Tejaprabha Sūtra*.¹ It consists of spells by the aid of which those who are suffering from the evil influences of the planets may neutralize them by the counter-power of Buddha's radiance. Amoghavajra's translation became very popular, and it is generally assumed that it was an abridgement of the anonymous version; but it is by no means certain that Amoghavajra's is not the earlier of the two.

The Five Planets were a popular subject in Chinese art from very early times. In the sixth century 'The Five Planets and the Twenty-Eight Mansions' were painted by Chang Sēng-yu. This picture or a copy of it was in the Emperor Ch'ien-lung's collection

1. 1. 熾盛光佛兼五星

1. 2. 神乾寧四年正月八日

1. 3. 弟子張淮興畫表慶

1. 4. 記。

'Tejaprabha Buddha and the Deities of the Five Planets. Ch'ien Ning, fourth year,² first month, eighth day, the disciple Chang Huai-hsing painted [or 'caused to be painted'] this image and wrote this auspicious inscription.'

The painting was apparently at one time mounted as a *kakemono*. There is a purple silk band at top.

COLOURS: Banner, chariot, Buddha's robe red. Colour of planets as described above. Buddha sits on blue lotuses; but the pigment has become chalky.

REPRODUCED: *Serindia*, Pl. LXXI.

PAINTING: 2 ft. 2 in. by 1 ft. 9½ in. With top band, 2 ft. 6½ in.

¹ Takakusu, vol. xix, p. 377.

² A.D. 897, February 13.

XXXI*. MANJUŚRĪ VISITING VIMALAKĪRTI. Tenth century
(On paper.)

Manjuśrī sits on platform, with open sides, through which are seen eight lions' heads. Both hands in a species of *vitarka-mudrā*. On the left a Bodhisattva is emptying a white powdery substance out of a bowl. Above, a canopy, and just under it three naked infant 'souls' playing on flute, *shēng*, and psaltery (?). On right, a demon with trident spear, two Lokapālas, two monks, and two Bodhisattvas, arranged in pairs one above the other. Below, a king¹ (like the Kings of Hell in Kshiti-garbha pictures) over whom attendants hold fans. The king has the character 主 in his hat, as do also eight of the persons who surround him. The king has the symbols of sun and moon on his shoulders, two rampant griffins and a swastika and axe, all in yellow on black.

The composition corresponds closely to *Grottes de T'ouen Houang*, i. 11. It is evidently the right-hand side of a large painting or of a pair of paintings.

The picture illustrates the *Vimalakīrti Sūtra*.² Vimalakīrti is ill and Buddha wants one of the Bodhisattvas to go and visit him. One after another they refuse, fearing the subtle theological conundrums which the sick man is in the habit of propounding to his visitors. At last Manjuśrī consents. He is accompanied by hosts of Bodhisattvas, devas, and disciples who wish to hear the conversation of these two famous disputants.

The lower scene represents the arrival of Candracchatra, 'chief of the men of substance in Vaiśālī', attracted by the perfume of the fragrant rice. See below, LVII.

COLOURS: Bodhisattva's mantle, pale slate-blue with reverse of green. Skirt bright red. Purple-pink lotus under lion-throne.

REPRODUCED: *Thousand Buddhas*, Pl. XXIV.

PAINTING: 2 ft. 5 in. by 1 ft. 0 in.

¹ In reality the chief 主 of the men of substance. The artist seems to have taken 主 for 王.

² Of the various translations, the fourth, translated by Kumārajīva in 406, is most commonly used. Nanjio, 146.

XXXII. MANDALA OF THE THOUSAND-ARMED AVALOKITEŚVARA. (Upper portion.)

Above, in centre, Bhaishajya is seated on lotus-seat with legs interlocked, right hand raised in *vitarka-mudrā*: left holding alms-bowl. He is attended by two seated Bodhisattvas, four tonsured disciples, and an assembly of lesser Bodhisattvas kneeling with hands in *anjali-mudrā*. Before him is low altar with kneeling Bodhisattva on either side; and below this a large panel with effaced inscriptions in Chinese and Tibetan. Of the former the character 普 P'u (part of the donor's name) and the line 敬造藥師如來一區, 'reverently made one image of Bhaishajya', are legible.

The lesser Bodhisattvas are of the 'Chinese' type: but the two seated ones are of 'Indian' type and in *Lalita* pose.

Below them Samantabhadra and Manjuśrī, on elephant and lion respectively, advance from either side towards the centre of the picture, escorted by Bodhisattvas and boy musicians. They too are seated in *Lalita* pose. One armed Devarāja attends each; the mounts are led by Indians in crimson skirts tucked up to the knees.

About the canopies of Samantabhadra and Manjuśrī, on either side, sweep small Bodhisattvas clustered within a wreath of purple cloud; and Apsaras float in spaces of air. Above, groups of mountains fill the corners of the picture.

The lower end is divided off by a heavy band of rhomboidal ornament: but its straight line is broken by haloes of three large Bodhisattvas rising from below. About half of the central figure, a large Thousand-Armed Avalokiteśvara, remains; and the face and two upper hands of a Bodhisattva on the left. That on the right is completely lost.

COLOURS: Red alone is well preserved. Elephant and lion were white, but pigment has scaled away. Traces of blue show that it was freely used; but it has almost entirely perished.

REPRODUCED: *Serindia*, Pl. LIX; *Thousand Buddhas*, Pl. III.

PAINTING: 5 ft. 0 in. by 5 ft. 10 in.

XXXIII AND XXXIV. MANJUŚRĪ AND SAMANTABHADRA.

Two sides of an arch-shaped picture: cf. *Grottes de Touen-houang*, Plates CXXIX–CXXX. The centre may have contained a seated Sākyamuni. The right-hand portion (XXXIV) shows Manjuśrī mounted on white lion; the left (XXXIII) shows Samantabhadra on elephant. The Bodhisattvas advance towards centre surrounded by a host of attendant Bodhisattvas, Lokapālas, &c. The whole assembly is carried on purple clouds.

The chief Bodhisattvas sit on their steeds in *Lalita* pose, their outer hands raised and inner hands held out palm uppermost; thumb and fore-finger joined in every case. Samantabhadra seems to hold small vase with lotus in left hand. The animals' leaders are painted chocolate-brown; not brown, and have features of very ferocious type. Soles of their feet and palms of hands are pink.

The two musicians who precede Samantabhadra play upon flute and *shēng*; Manjuśrī's musicians survive only in fragments.

COLOURS: The widest range of any picture in the collection; a generally light tone, due to free use of white as body-colour. Particularly striking are the yellow-gold ornaments against the chocolate-brown flesh of the elephant-driver.

REPRODUCED: *Thousand Buddhas*, Pls. IV and V.

PAINTING: 6 ft. 6 in. by 3 ft. 5 in. and 7 ft. 2½ in. by 3 ft. 7 in.

XXXV. 'THOUSAND-HANDED' 'THOUSAND-EYED' AVALOKITEŚVARA.

On the right, five small Buddhas inscribed 'Dhyāni Buddhas of the 'Ten Quarters'.¹ Lower on the same cartouche are the words 'Sunlight Bodhisattva'; these refer to the figure seated on a *vahana* of five white geese, just above the canopy. Below the five Buddhas, a figure holding dish of fruit, inscribed 'He who anoints with incense'. To left,

¹ The Ten Quarters, according to Buddhist cosmology, are (a) the four points of the compass, (b) their intermediates (south-west, north-east, &c.); (c) Above and Below.

a four-armed figure, inscribed 'Cintāmani Bodhisattva', one of the well-known forms of Avalokiteśvara. Below, a figure in secular dress (soft, two-peaked cap of early T'ang type), attended by three boys: inscribed 'Śakra (i. e. Indra), Emperor of Heaven'. Below, a three-headed demonic figure seated on blue and white mottled bull; on his knee he carries a small figure who holds a red ball; inscribed Maheśvara.¹ Just below Avalokiteśvara's lotus-seat is a half-naked *preta* who receives in his raised hands a shower of small white substances, inscribed 'The Hungry One upon whom the Seven Treasures are bestowed'. On his right, Nārāyaṇa, the Golden-winged Bird King (so inscribed) rides on the Garuda, a species of phoenix. On right, a Buddha with right hand in *vitarka-mudrā*; on right again, a woman with two children in her arms; this may be the 神母女, 'Holy Mother Woman', who is mentioned² as one of the figures in the Mandala of the Thousand-Armed Avalokiteśvara. Below, two of the Four Kings, one carrying a sword. Below, a rishi, naked save for loin-cloth. He has a long white beard. The inscription is much effaced, but almost certainly reads 'The Rishi Vasu'; he of course figures constantly in the Mandalas of Avalokiteśvara. Below, a many-armed demonic figure with blue body and aureole of flames, inscribed 'The Blue-faced Vajra'.³ Below the tank (which will be described in due course) is a fragment of a three-headed, flame-aureoled figure, with bow and arrow. This is inscribed 'Trailokya-vijaya', i. e. 'Subduer of the Three Worlds', which is the title of one of the five Vidyā-rājas.⁴ By the side of this figure is seated the white elephant-headed Demon King.

On the left, beginning again at the top of the picture, are the remaining five Buddhas of the Ten Quarters (so inscribed), and on their right, the Moon-light Bodhisattva (inscription on same cartouche), seated on *raḥana* of five white horses. Below an apsara inscribed 'The Flower

¹ Buddha himself, in the *Mahāparinirvāṇa Sūtra* (Trip. VIII. 5. 92 recto), speaks of Maheśvara 自在天 as the creator of all living things, and the figure which he here holds on his knee seems to symbolize this power. Maheśvara is of course only another name for Śiva.

² *Bukkyō Daijiten*, under 'Senju Kwannon'.

³ Possibly identical with Kundali-yaksha, whose 'body is blue all over'.

⁴ See Przyluski. *Bulletin de l'École d'Extrême-Orient*, 1923.

Scatterer', and on right a three-faced, four-handed Avalokiteśvara inscribed 'Amoghapāśa': 'Rope that never fails to catch'. One of the well-known forms of the Bodhisattva; with his rope or lasso 'he catches men and devas and draws them towards the banks of Bodhi'. Below, Brahma, the pendant to Indra opposite (with two boy attendants) inscribed 'The Deva King Brahma'. Below, Mahākāla (thus inscribed), three-headed and six-armed, stands with legs apart upon a snake which is threaded with skulls. He wears tiger-skin loin-cloth and skull-necklace. He has tusks and a shock of crimson hair. With his upper hands he holds out by the forepaws a huge elephant-skin cloak, which makes a background to his figure. His middle hands hold spears, one on each side. His lower hands are clenched near his hips. On the left and right cower *pretas* (female on left, male on right), with gyves on their necks to which are attached ropes which Mahākāla grasps in his spear-holding hands. (In most representations the *preta* on the left is held by the hair and the *preta* on the right is omitted, his place being taken by a goat.)

Just under the lotus-seat of Avalokiteśvara comes the '*preta* upon whom *amṛta* is bestowed', a pendant to the similar figure on the other side. On the left of this *preta* the 'peacock-king' (Sanskrit, *Māyūra rāja*) rides on his peacock, ringing a bell. Behind, a Bodhisattva and Devarāja. Below, two of the Four Kings; the one on the left carries a lance and stupa and must therefore be Vaiśravaṇa. Below, a lady kneels holding a dish of fruit. She has an elaborate head-dress, with hoops; inscribed 功德天 'The Devī of Meritorious Action'; this is another translation of the name which usually appears as 吉祥 (Japanese, 'Kichijō'). It represents the Sanskrit 'Śrī'. She is Vaiśravaṇa's sister (or wife) and is often merged with Sarasvatī, the Hindu goddess of music. Below, a fire-aureoled six-armed demonic figure, inscribed 'Fire-headed Vajra' (Sanskrit, 'Ucchushma'). Two arms are crossed at breast. Other hands hold Wheel, Double Trident, Rope, &c. A separate representation of this figure will be seen in XL of this collection. A figure with black swine-head kneels before him. To the right is a fragment of a demonic flame-wrapped figure inscribed 'Vināyaka'; perhaps this inscription applies rather to the swine-headed figure above. Below the main figure of Avalokiteśvara is the tank before referred to.

In it stand two Nāgas (Nanda and Upananda?) upholding the stem of Avalokiteśvara's lotus. They are of human shape, but with serpent-heads above their own and serpent-tail curling on back. In the middle, other Nāgas and (just discernible) a human soul rising from lotus-flower.

The main figure is treated as follows:

Two supernumerary hands are in *anjali-mudrā* above Avalokiteśvara's head. The attributes of the forty hands are: •

Right.

Left.

- | | |
|---|------------------------------------|
| (1) 'The Palace. | (1) Dhyāni Buddha. |
| (2) 'The White Fly-whisk. | (2) 'The Cakra (wheel). |
| (3) 'The Blue Lotus. | (3) 'The White Lotus. |
| (4) 'The Sun Disk. | (4) 'The Moon Disk. |
| (5) 'The Mirror (?) : across it is held | (5) 'The Trident. |
| (6) 'The Skull-stick. | (6) 'The Utpala (magic flower). |
| (7) 'The Axe. | (7) 'The Harpoon. |
| (8) 'The Book. | (8) 'The Treasure Box. |
| (9) 'The Cloud. | (9) 'The Spear. |
| (10) 'The Beggar's Staff. | (10) 'The Bow. |
| (11) 'The Vajra. | (11) 'The Rope. |
| (12) 'The Bell. | (12) 'The Jade Ring (?). |
| (13) 'The Rosary. | (13) 'The Willow-spray. |
| (14) 'The Grapes. | (14) 'The Arrow. |
| (15) 'The Cintāmani ('Gem'). | (15) 'The Shell. |
| (16) 'The Staff. | (16) 'The Sword. |
| (17) 'The Kundikā (water-pot). | (17) 'The Kalasa (vase). |
| (18) Abhaya-mudrā. ¹ | (18) Abhaya-mudrā. |
| (19) Varada-mudrā. | (19) Varada-mudrā. |
| (20) Dhyāna-mudrā (clasping bowl). | (20) Dhyāna-mudrā (clasping bowl). |

¹ The gesture represented is what the Japanese call *Semmui*, 'Bestowal of No Fear', which is a translation of Abhaya. But the term *abhaya-mudrā* is confined in India to the fully extended hand.

The inscriptions are as follows:

Right side:

- | | |
|-------------|------|
| (1) 十方化佛 | 日光菩薩 |
| (2) 塗香 | |
| (3) 如意輪菩薩 | |
| (4) 天帝釋 | |
| (5) 磨醯守羅天王 | |
| (6) 七寶施貪兒 | |
| (7) 金翅鳥王 | |
| (8) [伐婁?] 仙 | |
| (9) 青面金剛 | |
| (10) 降三世 | |

Left side:

- | | |
|-----------|------|
| (1) 十方化佛 | 月光菩薩 |
| (2) 散花 | |
| (3) 不空絹索 | |
| (4) 梵天王 | |
| (5) 摩訶迦羅 | |
| (6) 甘露施餓鬼 | |
| (7) 孔雀王 | |
| (8) 功德天 | |
| (9) 火頭金剛 | |
| (10) 頻那勒伽 | |

Right side:

- (1) (a) Dhyāni Buddhas of the Ten Quarters.
(b) Bodhisattva of Daylight.
- (2) Smearer of Perfumes.

- (3) Cintāmanicakra Bodhisattva.
- (4) Indra.
- (5) Maheśvara Devarāja.
- (6) The covetous ones being given the Seven Jewels.
- (7) Golden Winged Bird King (Garuda).
- (8) The Rishi [Vasu].
- (9) The Blue-Faced Vajra.
- (10) Trailokavijaya (Subduer of the Three Worlds).

Left side:

- (1) (a) Dhyāni Buddhas of the Ten Quarters.
(b) Bodhisattva of Moonlight.
- (2) Scatterer of Blossom.
- (3) Amoghapāśa.
- (4) Brahma Devarāja.
- (5) Mahākāla (the Japanese Daikoku).
- (6) The hungry ghosts (*pretas*) being given manna.
- (7) The Peacock King.
- (8) Sarasvatī.
- (9) The Fire-Headed Vajra, i. e. Ucchushma Vidyārāja.
- (10) Vināyaka.

The painting is complete, except along bottom, with original border of fawn silk. It is one of the finest in the collection.

COLOURS: Flesh of main figure shaded in orange. Liberal use of blue in backgrounds. General tone of dull red and green.

REPRODUCED: *Serindia*, Pl. LXIII; *Thousand Buddhas*, Pl. XVII.

PAINTING: 7 ft. 1 in. by 5 ft. 6 in.

XXXV*. PARADISE OF AMITĀBHĀ.

With side-scenes showing the legend of Ajātaśatru and the Meditations of Queen Vaidehī.

The figure of the central Buddha is much damaged; but it is clear that he is sitting cross-legged with hands in some form of *dharmacakramudrā*. The two main attendant Bodhisattvas are of markedly Indian type. Their legs are in *lalita* pose, and their haloes of elongated horse-

shoe shape. Avalokiteśvara (on right) has right hand on knee and carries lotus in left. Mahāsthāmaprāpta holds vajra in right hand.¹ The main Bodhisattvas are surrounded by smaller ones. Below is a platform with musicians and dancer. On each side of the dancer's platform is a Buddha flanked by Bodhisattvas, one on each side. At the top of the picture, above the roofs of Buddha's palace, are four miniature Buddhas on clouds.

Side-scenes.

(1) Right top. Bimbisāra's messenger slaying the hermit.

(2) The white hare (into which the hermit has changed himself) being pursued by Bimbisāra, who is on horseback and has a hawk on his wrist. His costume is of East Iranian type, like that of figures in Vimalakīrti scenes, LVII. These scenes, hitherto unexplained, illustrate a somewhat obscure story, two versions of which are given by the Japanese priest Ryōchū 良忠 (1199-1287), founder of the Kōmyōji at Kamakura, in his *Kwagyō Jobungī Dentsūki* 觀經序文義傳通記.² The first version of the story, which Ryōchū quotes from a lost apocryphal sūtra *Chao-ming P'u-sa Ching* 照明菩薩經, is as follows: Bimbisāra and Vaidehī have no child. The soothsayers tell them that there is a hermit near by whose 'life' might pass into the childless queen's body and so enable her to have a child. Men are sent to cut off the hermit's food supplies. He changes himself into a white hare and runs into the King Bimbisāra's park. The King captures the hare and nails up its four feet, nose, and mouth. The soul 精神 of the hare then enters the queen's womb, and thus Ajātaśatru is born.

When Ajātaśatru grows up and has imprisoned his father, he nails him through the head, hands, and feet to prevent his worshipping Buddha.

¹ There is no reason to suppose that the distinction between Amitābha and Amitāyus, which prevailed in medieval Tibetan Buddhism, holds good at Tun-huang. The fact that Mahāsthāmaprāpta holds a vajra has led to the identification of the central figure as Amitāyus, and the Bodhisattvas as Vajrapāni and Mañjuśrī. But since all the pictures of this class illustrate the *Amitāyurdhyāna Sūtra*, it is presumably always Amitāyus who is represented. Chinese Buddhism made no distinction between these two (Amitābha and Amitāyus), calling both O-mi-t'o.

² Quoted by Ono Gemmyō in his *Bukkyō no Bijutsu oyobi Rekishi*, 'Buddhist Art and History', 1916.

But the second story told by Ryōchū, and merely called *pieh chi* 別記 'another record', is more strictly relevant to the Tun-huang paintings. In this version the King does not starve the hermit but slays him outright. The hermit at the last moment changes into a white hare, who runs into a well, where after three weeks he dies of starvation. The first part of the story (Bimbisāra's slaying of a hermit in order to obtain a son for his wife) is canonic. It is given in the fourth chapter of the Vinaya of the Dharmaguptas (四分律 Nanjio, 1117), in the twentieth and thirty-fourth chapters of the *Mahāparinirvāṇa Sūtra* (Nanjio, 1113), *Southern Mahāparinirvāṇa Sūtra* (Nanjio, 1114), Chapters 18 and 31, in the *Wei Sheng Yüan Ching* 未生怨經 (Nanjio, 698), and finally in Shan-tao's 善導¹ commentary on the Amitāyurdhyāna Sūtra, entitled *Fo Shuo Kuan-nu-liang-shou-fo Ching Su* 佛說觀無量壽佛經疏. Supplement A. 32. Takakusu, vol. xxxvii, p. 245.

Side-scenes.

- (3) Destroyed.
- (4) Ajātaśatru pursuing his mother with a sword.
- (5) Bimbisāra in prison.
- (6) Vaidehī visiting Bimbisāra in prison and taking food to him.
- (7) Maudgalyāyana preaching to Bimbisāra in prison.
- (8) Ajātaśatru on white horse visiting Bimbisāra in prison.
- (9) Destroyed.

Top left. The Meditations of Queen Vaidehī.

- (1) Upon the sun, a red orb with rays. No. 1.²
- (2) Upon water (with the moon reflected in it). No. 2.

¹ A. D. 613-81? This is the standard commentary.

² These scenes do not correspond exactly to the enumeration of Queen Vaidehī's Meditations given in the *Amitāyurdhyāna Sūtra*. Like the two Jātakas on the right-hand side they are no doubt based on some other version of the Ajātaśatru legend.

It may be convenient to give here the enumeration as it occurs in the Sūtra:

(1) Sun. (2) Water. (3) Floor of Paradise. (4) Precious Trees. (5) Eight Tanks. (6) General View. (7) Lotus Seat. (8) Image of Amitāyus. (9) Images of all the Buddhas. (10) Of Avalokiteśvara. (11) Of Mahāsthāmaprāpta. (12) General View. (13) Miracles of Avalokiteśvara, &c. (14) Vision of the Highest Birth. (15) Of Middle Birth. (16) Of Lower Birth.

- (3) Upon Amitāyus. No. 8.
- (4) Upon Avalokiteśvara. No. 10.
- (5) Upon a Buddha (representing the 'all the Buddhas'?) No. 9.
- (6) Upon the Lotus Throne. No. 7.
- (7) Object of Meditation destroyed.
- (8) Upon a blue lotus. Symbol of birth in Paradise? Corresponds to Nos. 14, 15, or 16.
- (9) Upon a pond. No. 6 or 12 (general views of Paradise).
- (10) Upon the Precious Floor. No. 3.
- (11) Upon the Eight Tanks. No. 5.
- (12) Upon a platform of variegated blocks.
- (13) Upon the Precious Tree. No. 4.
- (14) Upon the Palace of Sukhāvātī (general view, No. 6 or 12).
- (15) Upon a Treasure-stand.

Painting considerably broken and effaced.

COLOURS: Washed out and effaced. Chiefly dull red and green. But there has been much use of metallic blue.

PAINTING: 5 ft. 10 in. by 3 ft. 10 in.¹

XXXVI. PARADISE OF BHAISHAJYAGURU VAIDŪRYA PRABHĀSA.

The central Buddha has right hand raised in *vitarka-mudrā*; left hand holds begging-bowl on knee. The two principal Bodhisattvas are Sūryaprabha (Sunlight) on right and Candraprabha (Moonlight) on left. These are the invariable second and third persons of the Bhaishajya trinity. They are attended by numerous Bodhisattvas, by the Lokapālas, and by demons, of whom one on the right carries in his arms a human child.² Lower down, on each side, is a group consisting of a Buddha with Bodhisattva on either hand. In the tank there are two naked child souls. The dancer's platform and musicians, garuda bird, &c., are exactly as in the Western Paradise pictures. The musicians are four on

¹ For the relation of this type of picture to the mystic theories of Shan-tao and to the famous Japanese 'Taima Mandara', see Introduction.

² 琴

each side, playing (1) harp, (2) lute, (3) small zither,¹ (4) lute, (5) clappers, (6) flute, (7) reed-organ, (8) pipe.

On platforms on each side are the Twelve Yaksha Warriors, mentioned in the Sūtra as attendants of Bhaishajya. In a lower tier the heads of further Bodhisattvas are visible, of whom the two principal ones are Avalokiteśvara, recognizable by the Dhyāni Buddha (Amitābha) in their crown. Above the main Buddha is a canopy and elaborate palace, with courtyard. On each side of the picture is a two-storied building covering a large lotus-pedestal. On the upper stories are Bodhisattvas, one of whom (on left) is raising a green roll-blind.

At the top of the picture (on left) is the Thousand-Armed Avalokiteśvara; on right, another form of Thousand-Armed Avalokiteśvara, whose hands hold begging-bowls, out of some of which small dhyāni Buddhas rise.

Side-scenes:

On left: the Twelve Great Vows.

- (1) A Buddha (Śākyamuni?) appearing to Bodhisattva (Mañjuśrī). Only the Buddha's skirt and lotus-pedestal survive. The Bodhisattva is intact.
- (2) A Buddha preaching (the rest lost).
- (3) A Buddha appearing to two laymen (early T'ang costume).
- (4) A Buddha appearing to two laymen and a priest.
- (5) A Buddha appearing to a standing layman. Background of rocky scenery.
- (6) A cripple dragging himself along the ground. Another behind him, with crutch.
- (7) A Buddha appearing to a sick man lying on a mat.
- (8) A Buddha preaching to a man and woman.
- (9) A Buddha (with hands in *anjali-mudrā*) appearing to a group of persons one of whom (larger than the rest) seems to be wearing a hat and collar trimmed with fur.

The remaining scenes, save for a few fragments, have been torn away.

¹ Cf. CLXXVIII and CCXLV.

The artist has not attempted to illustrate in any very consistent manner the content of the inscriptions, which is indeed too abstract to lend itself easily to illustration.

On right: the Nine forms of Violent Death.

(1) An altar under a tree; a canopy hangs from the tree. Below, a lady playing a lute beside a flat altar with lamps at the four corners. Below, the same lady supporting a sick man while two laymen on one side of his bed and two priests on the other read from scrolls. (The lady must be the sick man's wife, and in the upper scenes she must be performing rites in order to secure the aid of gods, spirits, hobgoblins, &c., as described in the text.)

(2) A prisoner being lashed in the presence of a magistrate.

(3) A man with falcon on wrist and hunting-dog. Below, a demon with club and shock of red hair is leading him away by a rope. Over the victim's head is tied a white cloth. His trunk is naked, but he is still wearing his white linen pants.

(4) A man amid flames.

(5) A man drowning.

(6) A man fleeing from a lion and tiger.

(7) A man kneeling on the edge of a bed is having something put into his mouth by a demon. In his left hand the demon carries a bottle.

The remaining scenes are destroyed.

Inscriptions:

Texts from the *Yao-shih Liu-li-kuang Ju-lai Yen-kung-tê Ching*. Takakusu, vol. xiv, p. 404. The Twelve Vows of Bhaishajya.

(1) 1. 1. 第一大願願我來世得菩提時以无量无边智慧方

1. 2. ○今諸有情若行聲聞獨覺乘者皆已大

1. 3. ○少乏。

(This cartouche reads left to right.)

(2) l. 1. 第二大願...我來世...阿耨多羅...

l. 2. 熾...无量无数无边...

l. 3. 十...嚴○身今一切有...

(This cartouche, from right to left.)

(3) l. 1. 第三大願願我來世得菩提時身琉璃內外明徹淨无

l. 2. 瑕穢光曜廣大功德巍巍身若¹安住燄網莊嚴過

l. 3. 於日月幽闇衆生悉蒙開曉隨意所取作諸事。

(Left to right.)

(4) l. 1. 第四大願願我來世得菩提時若諸有情行邪道

l. 2. 者悉令安住菩提道中皆得无盡所受用物莫令

l. 3. 衆生有所乏少。

(Right to left.)

(5) l. 1. 第五大願願我來世從菩提時若無量無邊有情

l. 2. 於我法中修行梵行一切皆令從不缺戒具三

l. 3. 聚戒設有毀犯聞我名已還從清淨不惡墮趣

(The last character but one and the last but two have been accidentally transposed by the scribe, who indicates this by a mark like the square-root sign. The text reads left to right.)

(6) 第六大願...從菩提時若... (after this only a few characters are legible) 具醜陋...背僂...種病苦...

(7) l. 1. 第七大願願我來世得提²時若諸有情衆病逼切無救無歸無

¹ Or 善 *shan*?

² This character omitted by scribe and added by him in the margin.

1. 2. 醫無藥無親無家貧窮多苦我之名號一經其耳

1. 3. 衆病悉除身心安樂家屬資具悉皆豐足乃至證

1. 4. 得無上菩提

(8) 1. 1. 第八大願願我來世得菩提時...

1. 2. 遍惱極生厭離...

(9) 1. 1. ...願願我來世得菩...

1. 2. ...一切外道纏縛若...

1. 3. ...於正見漸令修習...

• 1. 4. ...提...

(10) 第十大願...

(11) 第十一大願...

(12) 1. 1. 若諸有情得病雖輕然无醫藥及看病者解奏

1. 2. 神明呼諸魍魎請乞福祐欲冀延年終不

1. 3. 能得若有病人欲脫病苦當爲其人請苾芻僧

1. 4. 轉讀禮懺藥師瑠璃光如來

(13) 二者橫被王法之所誅[戮]

(14) 1. 1. 畋○○嬉戲耽淫[貪?]酒放逸无度

1. 2. 橫爲...

(15) 四者橫爲火焚

(16) 五者橫爲水溺

(17) 六者橫爲種種惡獸所噉

(18) 七者橫墮山崖

(19) 八者橫爲...之所中害

(20) 九者飢渴所困不得飲食而便橫死。

(1) l. 1. The First Great Vow: 'I vow that when I come into the world and attain to Illumination (*bodhi*), I will by the unlimited and boundless adaptivity (*upāya*) of my wisdom . . . cause all living creatures, if any should pursue the selfish doctrine of the Śrāvakas, to be [converted to] the Greater [Vehicle].'

l. 2. ' . . . wants or deficiencies.'

This inscription is in reality not the First Vow, but a mixture of the Third and Fourth Vows.

(2) l. 1. The Second Great Vow: . . . 'When I come into the world and [get] Anuttara [Samyak Bodhi]' . . .

l. 2. 'blaze . . . boundless, numberless, limitless.'

l. 3. 'ten . . . magnificent . . . body cause all [living things].'

This is in reality taken from the First Vow, in which the Tathāgata Bhaishajya promises that, when he comes into the world marked with the thirty-two main signs and eighty lesser signs of Buddhahood, he will cause all living things to resemble him.

(3) l. 1. The Third Great Vow: 'I vow that when I come into the world and attain to Illumination, my body shall be of crystal, inside and outside clear and transparent, pure without fault or stain. Its light shall shine wide with a virtue that is mighty and eminent. My body shall reside quietly in a network of flames, its magnificence exceeding that of the sun and moon. Mortals who dwell in darkness shall welcome like the light of breaking day and go about their business as their heart delights.'

This is the Second Vow.

(4) The Fourth Vow: 'I vow that when I come into the world and attain to Illumination, if there be any sentient creature that treads the path of heresy, I will cause him to walk in the path of Illumination, and the needs of all creatures shall be fulfilled, so that there is none that lacks or is in want.'

This is the Fourth Vow with an insertion from the Third.

(5) The Fifth Vow: 'I vow that when I come into the world and attain to Illumination, if any creature in limitless and boundless space shall practise abstinences and austerities according to my Law, he and all such creatures shall obtain admission to the Complete Rules and the Full Threefold Rules,¹ and even though he shall commit an offence at the sound of my name he become pure again and not fall into the Evil Paths.'

(6) The Sixth Vow: '... get Illumination, if [there be any creature whose body is inadequate or inferior, if his limbs be not] whole, if he be ugly or coarse ... if his back be humped or he has any sort of illness ... [at the sound of my name he shall be healed].'

(7) The Seventh Vow: 'I vow that when I come into the world and attain to Illumination, if there be any living creature who is attacked by violent illness and has no one to whom he can turn for refuge or help; no doctor, no medicine, no friends or servants; if he is without resources of any kind and in great pain,—then so be it that the sound of my name reaches his ear, his sickness shall entirely vanish, his peace of mind return, his worldly possessions shall again become sufficient and he will end by achieving the Highest Illumination.'

(8) The Eighth Vow: 'I vow that when I come into the world and attain Illumination [if any creature is born as a woman], and suffers from the ills [attendant on womanhood] and in her distress longs to quit the weariness of the world, [she shall, at the sound of my name, turn into a man].'

(9) l. 1. Vow: 'I vow that when I come into the world and attain Illumination.'

l. 2. '... all the snares of heresy. If ...'

l. 3. '[restore] to right views and gradually cause to practise and exercise [the rites of the Bodhisattvas].'

l. 4 '[and in the end achieve the Highest] Illumination.'

¹ Mahāyāna Buddhism recognized various grades of monastic vow.

(10) The Tenth Vow: (the rest obliterated. This relates to those who are being punished by the king of their country).

(11) The Eleventh Vow: (also obliterated. It relates to those who are in hunger or thirst: the Twelfth Vow, wholly lost, relates to those who lack proper clothing).

Right hand, top.

(12) ' . . . if there is any creature who gets an illness which though slight requires a doctor, and he has no doctor or medicine, nor any to take charge of him, and so lays the matter before gods or spirits or calls upon hobgoblins asking them to give him good fortune and wealth and to prolong his life, but these spirits cannot help him —then if that sick man wants to get better, he must ask some one to bring him a Bhikṣu priest who shall perform the ritual and service of Bhaishajyaguru vaidūrya prabhāsa Tathāgata, and recite his scripture.'

This is adapted from a passage near the end of the Sūtra, where nine forms of 'violent and unnecessary' death are described. •

(13) Second Form of Violent Death. 'Being executed by royal command.'

(14) [Third Form of Violent Death.] 'When intent upon hunting, sports, women, or wine, to have one's strength and will stolen by a demon.' (Inscription mostly illegible.)

(15) Fourth Form of Violent Death. 'To be burned by fire.'

(16) Fifth Form of Violent Death. 'To be drowned.'

(17) Sixth Form of Violent Death. 'To be eaten by wild beasts.'

(18) Seventh Form of Violent Death. 'To fall over a precipice.'

(19) Eighth Form of Violent Death. 'To be induced by [poisons, conjurations, spells, corpses brought to life,¹ &c.].

(20) Ninth Form of Violent Death. 'To be hungry or thirsty and failing to get anything to eat or drink, to expire in consequence.'

¹ Dead persons brought to life by witchcraft. Lacking blood and energy they often behaved as vampires.

For another Paradise of Bhaishajya (with similar side-scenes), see CCCCC, *Serindia*, Pl. LVI.

Faded red linen border preserved along top. Incomplete at top and bottom.

COLOURS: Contrast of green leaves with dark slate-blue roofs of side-pavilions is very striking. Woodwork of pavilions, terraces, &c., mostly red. Light blue in lozenge-pattern border. Elsewhere blue tends to be slatey.

REPRODUCED: *Serindia*, Pl. LVII; *Thousand Buddhas*, Pls. I and II.

PAINTING: 6 ft. 9 in. by 5 ft. 7 in.

XXXVII. PARADISE OF AMITĀBHA. (Fragments.)

The painting as it now exists consists of two large pieces (1) from the top left, (2) from the bottom of the picture, and a number of fragments, chiefly from the centre and right-hand side.

The figure of Buddha is almost intact (right hand held out at some distance from his side, in *vitarka-mudrā*) ; left hand spread on knee. Avalokiteśvara (hands in *anjali-mudrā*) is also almost complete.

The right-hand side-scenes represent the Visions of Queen Vaidehī: (1) of the sun¹; (2) of water; (3) of the Palace of Sukhāvati; (4) of the Lotus Throne; (5) of Amitābha; (6) of a Buddha (standing for 'all the Buddhas'); (7) of Avalokiteśvara (mutilated); (8) of the pavement of Paradise; (9) of the vegetation of Paradise; (10) of the tank.

Other notable fragments are: (1) a naked child-soul being born, inscribed 中品上[生] 'Middle Rank Upper Birth'; (2) two groups of Dhyāni Buddhas from the top of the picture; (3) a group of musicians playing pipe, flute, lute, zither, harp, &c.

The large piece from the top left of the picture shows, on the right, three devas riding on an elephant and musical instrument (two kinds of drum) suspended in the air. On the left are three side-scenes: (1) Ajātaśatru in his previous incarnation as a rishi; (2) the white rabbit which being hard-pressed by King Bimbisāra, took refuge in his palace

¹ Partially covered by three layers of cloud symbolizing the three sorts of spiritual obstruction. See Shan-tao's commentary, Takakusu, vol. xxxvii, p. 263.

and became the Prince; (3) Pūrṇa and Maudgalyāyana preaching to Bimbisāra and Vaidehī in prison.

The large piece from the bottom of the picture shows two side-scenes and three bottom-scenes: (1) two ministers with swords. Presumably Candraprabha and Jīva interposing to save Queen Vaidehī; (2) the guards (holding banners with chevron-patterned border) outside the prison where Vaidehī was locked up.

Bottom-scenes.

(1) A man with an axe chopping at the pillar of a house. Below, another man is punching a priest on the head.

(2) 'The Wicked Man falls ill.' Below, a man stands in front of a table (?) with wine-cups and food. He seems to be pouring a libation on to the ground. Behind him a lady stands playing the lute. Above, the wicked man lies in bed supported by his wife. The man below is presumably a relation who is praying to 'heretical', i. e. non-Buddhist, gods for the sick man's recovery.

(3) Death of the Wicked Man. Demons arrive to drag him off to Hell. Below, a horned demon in charge of a cauldron.

'The End of the Man who has committed the Ten Sorts of Wickedness' 十惡之人臨終 is one of the themes laid down in the handbook *Kuan Wu Liang Shou Fo Ching T'u Sung* (Supplement A. 33, 1), a seventeenth-century work.

Mounted piece from bottom of picture:

- (1) 阿闍世王內宮門守提之官。
- (2) 十惡之人染疾之時
- (3) 十惡之人臨終之時地獄來迎。

Mounted piece from top of picture:

- (1) 此仙人是阿闍世王前世之身
- (2) 此白兔是淨飯王在煞託在王宮爲太子
- (3) 阿闍世...宮佛遣富樓那目連說法

Left side.

(1) 阿闍世王囚父...宮國大夫[人]

(2) ...令得免...

Right side.

(1) 爾時韋提希夫人觀日時。

(2) 爾時韋提希夫人觀水...

(3) 爾時 &c., 觀花坐時。

(4) 爾時 &c., 觀阿彌陀佛

(5) 爾時 &c., 觀見...菩薩時

(6) 爾時 &c., (the rest missing)

(7) 爾時 &c., 觀寶地時。

(8) 爾時 &c., 觀寶林時。

(9) 爾時 &c., 觀衆寶○時。

Inscriptions.

Mounted piece from bottom of picture.

(1) 'Officers in charge of the gate of the inner palace of King Ajātaśatru.'

(2) 'The Man who has committed the Ten Sins falls sick.'
The Ten sins are: Murder, theft, perverse lust, fornication, wild talk, mendacity, slander, suggestive talk, greed, anger, heretical views.

(3) The Man who has committed the Ten Sins at the time of his end is carried off to Hell.

Mounted piece from top of picture:

(1) This rishi is a previous incarnation of King Ajātaśatru.

(2) The white hare, hard pressed by King Śuddhodana,¹ betook itself to the King's palace and there became a prince.

(3) Ajātaśatru . . . palace Buddha sends Pūrṇa and Maudgalyāyana to preach the Law.

Fragments: left side.

(1) King Ajātaśatru shuts up his father . . . palace. The Queen Empress . . .

Right Side:

- (1) Queen Vaidhī meditating upon the sun.
- (2) Queen Vaidhī meditating upon the water.
- (3) Queen Vaidhī meditating upon the Lotus Throne.
- (4) Queen Vaidhī meditating upon Amitābha Buddha.
- (5) Queen Vaidhī meditating upon the Bodhisattva.
- (6) Missing.
- (7) Queen Vaidhī meditating upon the precious pavement.
- (8) Queen Vaidhī meditating upon the precious vegetation.
- (9) Queen Vaidhī meditating upon all the precious [tanks].

COLOURS: Remarkable for use of very vivid red and blue. Lacks the dirty, washed-over tinge of greeny-brown that distinguishes most of the pictures.

REPRODUCED: *Thousand Buddhas*, Pl. XXX (portions).

XXXVIII. VAISRAVANA.

When complete, represented Vaiśravaṇa with two attendants. Left side preserved with figure of one attendant and upper two-thirds of Vaiśravaṇa's picture.

¹ 'Śuddhodana' is here evidently a slip for Bimbisāra.

Both figures are standing. Vaiśravaṇa in right hand grasps the staff of his halberd, which has two-spiked head and red pennon. He is in armour (scales not marked). The flaps over his hips are of tiger-skin. Small sword hangs slanting across thigh. Frowning expression. Attendant carries mongoose by neck with right hand, and flaming jewel with left. This is the only painting of Vaiśravaṇa in the collection in which the mongoose, his usual symbol in India, is found. Head and shoulders covered by tiger-skin, open jaws of which frame his forehead. He stands on heaped strings of cash, Vaiśravaṇa being equated to Kuvera, the Hindu god of Wealth.

COLOURS: Red and yellowy green. Face of Vaiśravaṇa salmon-pink.

PAINTING: 2 ft. 5 in. by (incomplete) 1 ft. 0 in.

XXXIX. FRAGMENTS, of which the most important represent:

- (1) An infant soul, holding wishing-gem.
- (2) A man on horseback, shooting with bow and arrow. Below two other horsemen, one with arm raised
- (3) Horsemen galloping neck to neck.
- (4) Two lines of men beating something on the ground between them with rods (Threshing?).

Part of a Paradise picture, with Jātakas?

XL. UCCHUŚHMA VIDYĀRĀJA. (On paper.)

Three-headed and four-armed; half sits, half straddles (his right foot is raised), three-quarters right, against background of flame. Left upper hand holds vajra; right is raised, but lacks attribute. Right lower hand in *vitarka-mudrā* at breast; left lower hand on knee with palm upturned. Dhyāni Buddha in crown. Swine-headed demon at bottom of picture makes gesture of salutation, as in XXXV.

This deity, sometimes identified with Vajra-yaksha, the centre figure of the five Vidyārājas, appears as an attendant upon the Thousand-Armed Avalokiteśvara, see above, XXXV (left hand, bottom). But he has also

a considerable cult of his own. The name is translated by the Chinese 'Unclean' and Ucchushma is regarded as the subduer of all unclean influences, and for this reason is invoked in privies. The Sanskrit name is transcribed 烏芻沙摩 and translated 不淨潔 'Unclean'. He is also entitled 火頭 'Fiery Head' (as in XXXV) in reference to *Langkāvatāra Sūtra*, ch. 5. The *Ucchushma Sūtra*,¹ upon which his cult is founded, is translated in *Tripitaka*, xvi. 9. a. See also *Tripitaka*, xxvi. 10. s, 'rules for worship of Ucchushma'.² Several other short Tantric sūtras contain *dhāraṇī* used in the worship of this deity.

COLOURS: Flame, tawny-brown. Stole, green with faded blue reverse. Girdle, green. Skirt, Indian red. Demon's girdle, red with green reverse.

REPRODUCED: Waley, *Chinese Painting*, Pl. XXV.

PAINTING: 2 ft. 7 in. by 1 ft. 0 in. . . .

XII. MAITREYA, WITH ATTENDANT BODHISATTVAS, dated

A. D. 939.

The future Buddha sits in middle under canopy with Mañjuśrī on right and Samantabhadra on left. Maitreya has right hand in *vitarka-mudrā*; left hand holds alms bowl. The shading of the flesh is somewhat crude. Both Bodhisattvas had hands in adoration (*anjali-mudrā*); those of Samantabhadra are lost. The Bodhisattvas' flesh and details of streamers, &c., show no trace of colour and perhaps were never finished.

The donors are a man and woman kneeling on right and left of the dedicatory inscription at the bottom. The man is attended by two boys (one quite a child); the woman by a girl. The man wears straight-brimmed hat; the woman hair-dress with many hair-pins.

Inscription.

1. 1. 蓋聞釋迦巍巍光(光?)相三十二...

1. 2. ...容八十種好。凡夫之人須...

1. 3. 火宅三車○○龍出難...

¹ Nanjio, 1048. Takakusu, vol. xxi, p. 142.

² Nanjio, 1398. Takakusu, vol. xxi, p. 135.

1. 4. 弟子願(?) 悟覺... 風千...
1. 5. 族連...
1. 6. 今且宿病纏縈...
-
1. 9. 二塗兼及過優...
1. 10. 大合室被[拔?] 羅逆...
1. 11. 準類四生耆登覺
1. 12. 于時天福[四]年己亥歲三月四日題記。

Cartouches.

- Right: (1) 聞隨師離菩薩
 Left: (2) 聞隨補賢菩薩
 Centre: (3) [當]來不住彌勒導[師]

Inscription.

- (1. 1) 'It is said Sākyamuni was pre-eminently distinguished by the 32 luminous *lakṣhaṇa* (physical signs) . . .'
 (1. 2) 'and in his person the eighty sorts of agreeable characteristic. Common men must . . .'
 (1. 3) [using] 'the Three Chariots [be enticed from] the House of Fire . . . the Poisonous Dragon, and leave the difficulties . . .'
 (1. 4) 'The disciple desires to receive Illumination . . . wind a thousand . . .'
 (1. 5) 'family . . . joined'.
 (1. 6) 'Now for the time being he lodges entwined amid the coils of sickness . . .'
 (1. 9) 'the two ways, and both reach the point of getting beyond sorrow . . .'
 (1. 10) 'all his household ranged up together . . .'

(l. 11) ' [May all those creatures who have received] according to their kind the four sorts of birth (i. e. through the womb, from eggs, out of water,¹ and by spontaneous generation²) quickly rise to Illumination . . . '

(l. 12) ' Inscription written in the [4th] year of T'ien Fu, a year bearing the signs *chi-bai*, third month, fourth day.' (939 A.D., March 27.)

Cartouches.

Right: Wēn-sui-shih-li P'u-sa.

Left: Wēn-sui-pu-hsien P'u-sa.

Centre: He that in the future shall succeed (to the place of Śākyamuni) the Guiding [Master] Maitreya.

不住 is written phonetically for, 補處 'He that shall fill the place', a common title of Maitreya. 'He that in future shall be Guiding Master' (*tang-lai-tao-shih*) is also a common epithet of Maitreya. It occurs, for example, in the Japanese Nō Play *Hajitomi*. As the successor of Śākyamuni Maitreya has attendant Bodhisattvas analogous to those of Śākyamuni. To indicate this the writer of the cartouches has written, though in an unusual way, names which are recognizable as those of Manjuśrī and Samantabhadra.

COLOURS: Flesh of the Buddha, brilliant orange. Skirts of Bodhisattvas orange-red.

PAINTING: 2 ft. 5 in. by 2 ft. 0½ in.

XLII. PHRENOLOGICAL ROLL.

Outline drawings in ink, with rough inscriptions explaining the significance of various points in the human form.

(1) On right a head, much mutilated. An inscription near the right temple says; ' Safe not to be eaten by wolves if he goes into the mountains.' A point on the neck is inscribed ' A long illness ', &c.

(2) Full-length nude of man, full face. Various points of his body are marked ' Longevity ', ' Riches ', ' Plenty to eat and drink ', and the like.

(3) A head. Points marked ' riches, honour ', &c., as before; but also ' Danger from fire ', ' Will be married twice ', &c.

¹ Like insects.

² Like devas, demons, &c.

(4) A small figure. Back view. A point on the right shoulder is marked 'artistic talent' 多材藝; a point on the left shoulder 'literary talent' 多文藝, &c. A woman?

(5) A small figure (bottom part lost) facing. 'Many oxen and sheep.' 'Husband to get prosperity and honour.' A female figure?

(6) Back view (broken off at waist) of small figure. 'A loving husband', 'An awe-inspiring husband', 'Joy', 'Oppression', &c.

The roll is purely Chinese. It has nothing to do with 'points of beauty and their significance in Buddhist symbolism': cf. *Serindia*, p. 976.

REPRODUCED: *Serindia*, Pl. XCVI.

PAINTING: 0 ft. 10 $\frac{3}{4}$ in. by 2 ft. 8 $\frac{1}{2}$ in.

XLIII. THE ELEVEN HEADED AVALOKITEŚVARA.

The Bodhisattva is seated cross-legged on a lotus-throne that rises from a small tank. He has eight arms. Left hands: (1) holds sun-disk; (2) holds trident; (3) *anjali-mudrā*; (4) holds rosary. Right hands: (1) holds moon-disk; (2) holds trident; (3) *anjali-mudrā*; (4) *varada-mudrā*.

At each side of the main face is a large face in profile. The remaining heads are in the tiara of the central head. The top head is a Buddha-head, i. e. that of Amitābha.

Donors (man and woman) in tenth-century costume, each with a small attendant below.

The representation of this form of Avalokiteśvara is based upon the instructions given in the *Ekādaśamukha Sūtra*, of which three Chinese versions exist, dating from the sixth, seventh, and eighth centuries; see Introduction, p. xxxiv. There are differences in the attributes there described, but in none of the three is Avalokiteśvara given eight arms. This is therefore an uncanonical Chinese variation.¹

¹ Miss Chapin adds the note: 'Representations of the Eleven-headed Avalokiteśvara with eight arms are common among Tibetan paintings, see Schlagintweit, *Buddhism in Tibet*, p. 112, and the illustration on p. 15, in Waddell, *Lamaism or the Buddhism of Tibet*. The Museum of Fine Arts, Boston, has a very large painting of this subject; the Bodhisattva is in a standing position, as in the illustration in Waddell's book, see above. Cf. also Pelliot, *Les Grottes de T'ouen Houang*, Pl. CLXXXV.'

COLOURS: Flesh and skirt both pinkish-red. Draperies green.

PAINTING: 2 ft. 5 in. by 1 ft. 10 in.

XLIV. FIVE BUDDHAS.

Each is seated on a lotus-throne under a canopy; painted on deep-yellow paper, in red and green. In each case, legs are interlocked with soles of feet turned up.

(1) Right hand: thumb pressing first finger.

Left hand: spread upon knee.

(2) Right hand: as above.

Left hand: holds threefold lotus bud on lap.

(3) Right hand: as above, but second and third fingers crossed.

Left hand: holds less opened lotus bud on lap.

(4) Same as (1).

(5) Right hand: same as (3).

Left hand: on lap, with fingers (except first) crooked up.

PAINTING: about 0 ft. 11½ in. by 0 ft. 16 in.

XI.V. VAISRAVANA CROSSING THE OCEAN.

The Devarāja and his host ride across the waters on a puce-coloured cloud. Vaiśravaṇa carries a two-pronged lance in his right hand, and out of his left issues a cloud which surrounds a miniature stūpa. Beneath this cloud stands Śrī Devī, with hooped head-dress. She is closely associated with Vaiśravaṇa and is often considered to be his wife. Behind are the three sons of Vaiśravaṇa, one holding a flaming jewel, one with hooked nose and helmet tilted up at back,¹ has arrow and bow. A third, with diadem like that worn by princes in the *jātaka* illustrations, stands with hands in *anjali-mudrā*. Of the four demon-attendants, two have blue faces and bodies, one has a black face and red hood and carries what appears to be a large jar. One in front is in armour. Between him and Vaiśravaṇa is the rishi Vaśu, figured as a pendant to Śrī Devī exactly as in the mandalas of Avalokiteśvara.

There is a bat-like monster in the air above.

¹ Cf. figure in Death of Buddha scene, *Grottes de Touen-houang*, vol. I, Pl. 64.

This, like XXVI, illustrates the story of Vaiśravaṇa's visit to the Sea Dragon's Palace, a legend properly belonging to Kuvera, the Hindu God of Wealth, with whom Vaiśravaṇa is practically identical.

COLOURS: Prevailing tone given by the cloud, which half-circles the picture. This is a purplish-pink colour. Gold-leaf used in armour and spear-point, as often in Japanese paintings of the ninth and tenth centuries. A bright clear blue figures in robes, &c.

REPRODUCED: *Kokka*, No. 389; *Serindia*, Pl. LXXII.

PAINTING: 1 ft. 2½ in. by 0 ft. 10½ in.

XLVI. AVALOKITEŚVARA AS THE GUIDE OF SOULS.

Avalokiteśvara with face turned to the spectator carrying banner on long pole over right shoulder and censer in left hand. He wears full skirt, clearing ankles; upper half of body mostly bare.

Behind is the small figure of a lady with voluminous skirt and full-length blue coat with rosette pattern in red and maroon. Hair done in high narrow top-knot with a few thin pins stuck through it and light flower-ornament in front. There is a mass of cloud-scroll under the feet of both figures.

Across the top of the picture, three straight bands of shaded green and yellow, on which are distributed at regular intervals eight miniature pavilions representing the Western Paradise. The picture seems to have been executed in the tenth century; but it no doubt goes back to a much earlier original. For subject, see next painting.

COLOURS: Halo, green. Skirt, orange shaded with red. Girdle, dark blue, with white reverse.

PAINTING: 2 ft. 9½ in. by 1 ft. 9½ in.

XLVII. AVALOKITEŚVARA AS THE GUIDE OF SOULS.

Avalokiteśvara stands three-quarters left looking back over left shoulder. Both arms bent up from shoulder. Right hand carries smoking censer; left hand carries a spray of pink lotus and a banner with streamers and triangular top. He has small moustache and imperial painted bright green over black. Tiara elaborately ornamented with

crimson blue and pink lotuses; tassels and borders of robes, with bright rosette pattern. No Dhyāni Buddha, vesica, or canopy. Behind, smaller figure of a lady; head bowed and hands muffled in wide sleeves on breast. Dress: under-robe with trailing skirt; $\frac{3}{4}$ -length overjacket with voluminous sleeves, and narrow stole drawn over elbows. Hair done high and full above forehead, as if over a cushion or frame. Both figures stand on purple (maroon-coloured) cloud. This sweeps up behind them to the top of the picture. In top left-hand corner is the Mansion of Paradise.

On cartouche on right the three characters 引路菩 'The Bodhisattva] who leads the way'.

This is a well-known title of Kshitigarbha, who would, however, as 'Guide of Souls' appear as a monk carrying the beggar's staff. Here the epithet is applied in a general, descriptive way to Avalokiteśvara.

The head-dress of the worshipper resembles those of the ladies in the seventh-century picture found by Sir Aurel Stein.¹ The original of our picture probably belongs to that period; but this is almost certainly a tenth-century copy. Two paintings of this subject are in the Pelliot collection at the Musée Guimet; (1) occurs in the right bottom corner of a large Kshitigarbha painting. The Bodhisattva is unaccompanied and there is no palace. Date, 983. (2) Separate picture, with attendant figure carrying umbrella, palace in background, and donor; this work appears to be thirteenth or fourteenth century.

COLOURS: Gold leaf in hair-ornaments of attendant figure, who is clad in bright red, orange, and green, and stands on mauve cloud. Bodhisattva's robes chiefly green and pink-red.

REPRODUCTIONS: *Kokka*, No. 383; *Serindia*, Pl. LXXI.

PAINTING: 2 ft. 7½ in. by 1 ft. 9 in.

XLVIII. CHRISTIAN SAINT?

Left upper half only preserved, with much broken fragment of figure and border of light brown silk along top and left side.

¹ See *Burlington Magazine* (xlii, 1925), p. 266. *Innermost Asia*, Plates CV and CVI. For similar head-dress, see the well-known *Lady under a Tree*, Shōsō-in Treasury; reproduced *Bukkyō Bijutsu*, vi. 9.

The Saint, approaching life-size, is standing slightly to the left, with head turned still farther to the left. Right arm raised from elbow; hand held out palm uppermost, thumb and second finger joined. Left hand at breast, mostly broken away, but holding long brown staff which rested on shoulder. Tiara has a wing-like ornament on the left and a maltese cross in the centre. There is a second maltese cross on the breast. The nose is slightly aquiline. Marking of moustache and beard-down is red.

Originally intended for a Christian picture, this painting was no doubt used as a Bodhisattva at Tun-huang.¹ Robe over right shoulder is red. Under-robe, green.

REPRODUCTION: *Artibus Asiae*, No. 1 (1925), Pl. I.

PAINTING: 2 ft. 11 in. by (average) 1 ft. 5 in.

XLIX. BUDDHA, WITH TWO BODHISATTVAS.

The three figures are all seated cross-legged on lotus-thrones full-face to the spectator. The Buddha has right hand in *vitarka-mudrā*; left hand holds begging-bowl. Bodhisattvas have outer hands in *vitarka-mudrā*; inner hands are hidden behind Buddha's vesica. Blank cartouche beside each figure.

The donors (man on left, woman on right) kneel with hands in *anjali-mudrā*. They wear tenth-century costume. Behind the woman stands a boy in red, with close-cropped head and two large peaks of red ribbon standing out on each side of his head. Donors' cartouches and central dedicatory panel blank.

Save for the different gesture of the Bodhisattvas' hands, this picture corresponds closely with XLI and may therefore represent Maitreya with Manjuśrī and Samantabhadra. It may, however, equally well represent Śākyamuni with the same Bodhisattvas.

COLOURS: Much effaced. Buddha's flesh dull orange shaded with yellow. Kolas, red.

PAINTING: 1 ft. 10 in. by 1 ft. 5 in.

¹ See *Artibus Asiae*, No. 1, p. 5.

L. THE EIGHT GREAT BODHISATTVAS.

In the centre, Avalokiteśvara with legs crossed and hands interlocked in *dhyāna-mudrā*. No Dhyāni Buddha in diadem. Avalokiteśvara is here closely approximated to his spiritual father, Amitābha, who according to the doctrine which eventually crystallized round the Eight Bodhisattvas occupies the central position in their mandala.¹

On the right :

(1) Ārya Avalokiteśvara, right hand holds lotus. Head missing.

(2) Sarvanivaranavishkambin (Chinese, 除蓋障菩薩), right hand with palm turned outwards, described in texts as *abhaya-mudrā*; left hand on knee holding lotus with *mani*-shaped red flower at top. These attributes accord with the commentary on the *Vairocana Sūtra*.

(3) Samantabhadra; hands effaced.

(4) Should be Vajrasattva. The hands are not clearly discernible, but do not seem to hold *vajras*. Some enumerations of the Eight (e.g. that of the *Bhaiṣajya Sūtra*) include Mahāsthāmaprāpta, and possibly it is he whom (4) represents.

On the left :

(5) Maitreya. Right hand in *vitarka-mudrā*; left hand in *varada-mudrā*.

(6) Kṣhitigarbha. Right hand pendent; left hand holds flaming gem.

(7) Mañjuśrī. Right hand pendent; left holds book.

(8) Ākāśagarbha. Right hand holds flaming sword (as in the Takao Mandala, Japan); left hand effaced.

Below, a much effaced landscape, with two huge birds standing each on a small mountain, and remains of figure of female donor kneeling in right-hand corner.

Nos. 2, 3, 6, and 7 are identified by inscriptions in Tibetan. That the Eight Bodhisattvas, more or less in the form in which they became so important in Tantric Buddhism, are here represented is quite certain. But, as stated above, the representation does not quite accord with the *Sūtra* and probably goes back to an original earlier than the introduction

¹ See the 'Sūtra of the Mandala of the Eight Bodhisattvas', Nanjio, 981. Takakusu, vol. xx, p. 675.

(middle of the eighth century) of the Sūtra. This picture seems to belong in actual execution to the ninth century, as suggested by pigments and general handling.

COLOURS: The bottom Bodhisattvas on each side have dark greyish flesh; the others, white-pink. Red (in robes, halo, &c.) has lasted better than the blue, which was originally an important element in the colour-scheme.

PAINTING: 3 ft. 2 in. by 2 ft. 0 in.

LI. FRAGMENTS OF LARGE PAINTING representing deities worshipped at Indian shrines.

A. Oblong fragment; three Buddhas.

From right to left:

(1). Seated Buddha, under canopy. Face and skirt missing. Bald-headed figure in red robe on the right (donor?). Cartouche contains traces of Chinese characters which might still be deciphered.

(2) Standing Buddha, under canopy; right hand in *vitarka-mudrā*. Face missing.

(3) End of skirt and feet alone preserved.

B. Left shoulder, arm and side of head of Bodhisattva seated, with part of circular halo and vesica, ornamented with two rows of small seated Buddhas. Remains of red girdle, purple stole, armlet, &c. To right, a Buddha standing in red robe leaving right breast and arm bare; circular purple halo behind head. Left arm held down by side; right arm raised above head, and hand held out supporting red Sun-disk, which contains two-legged bird. Inscription effaced.

C. Part of skirt of large Buddha. Drapery indicated by parallel vertical lines. Coloured red. On left, part of seated figure; head missing.

D. Two rishis with hands in attitude of adoration. Slanting into the picture, above their heads, a ladder. Both have bare heads and legs. One wears red cloak; the other, breeches only (?).

The major part of this picture has been allotted to the Indian Government.¹ It is painted in hard outline with washes of flat, semi-transparent red, light yellow, and grey. For further fragments, see LVIII.

¹ See below, CCCCL.

LII. AVALOKITESVARA. Dated 972.

The Bodhisattva sits on lotus of pinkish purple with right leg bent across and left pendent; right hand in *vitarka-mudrā* with lotus held between finger and thumb, left hand on knee holding flask. On front of tiara large figure of Dhyāni Buddha. Avalokiteśvara has small moustache. Eye-brows shaved and false eye-brows painted high on forehead, as was the custom in Japan during the Heian period.

On each side of the canopy are infant apsaras. The attendant Bodhisattvas are ranged above each other, three a side, turning towards the central figure.

The donors stand on either side of the dedicatory panel, the men on the right, the women on the left. They are in tenth-century costume; cf. XIX.

Inscriptions :

- (1) 南无觀世音菩薩
- (2) on right 南无供養菩薩
- (3) on left 南无寶香供養菩薩

Donors' cartouches (right to left).

- (1) 施主清信弟子張再德供養
- (2) 施主兄燉煌步軍隊頭張葛橋一心供養
- (3) 故父清信佛弟子大乘賢者張員住
- (4) left to right 清信佛弟子步軍隊頭張葛橋敬畫

觀世音

1. 2. 菩薩一軀願過父母神生淨土莫落三塗
1. 3. 合家大少長逢歡喜願施主專心供養
1. 4. 不絕香煙長於燈火用記他年
1. 6. 開寶四年壬申歲九月六日題記之耳。
- (5) 故慈母優婆姨季氏一心供養
- (6) 新婦宋氏一心供養
- (7) 新婦范氏一心供養

- (1) 'Praise to the Bodhisattva Avalokiteśvara.'
- (2) 'Praise to the Bodhisattva who makes offering.'
- (3) 'Praise to the Bodhisattva who offers up precious incense.'

Donors' cartouches (right to left).

(1) 'The donor, the disciple of pure faith Chang Tsai-tē makes offering.'

(2) 'The donor, the elder brother, the captain of unmounted troops at Tun-huang Chang Kō-ch'iao dedicates with whole heart.'

(3) 'The late father, the Buddhist disciple of pure faith, the sage one in the doctrine of Mahāyāna Chang Yüan-chu.'

(4) 'The Buddhist disciple of pure faith, captain of unmounted troops Chang Kō-ch'iao reverently (caused to be) painted an image of the Bodhisattva Avalokiteśvara, desiring that his deceased father and mother's spirits might be reborn in the Pure Land and not fall into the three evil paths; that his whole household, both old persons and young, may meet with nothing but joy and delight. May benefactors devote themselves to making offering, that the smoke of incense may never cease, and fire burn perpetually in the lamps. 'This is in remembrance of other years. K'ai Pao fourth year,'¹ being a year with the cyclic signs *jên-shên*, ninth month, sixth day, this inscription was written.'

(5) 'The late merciful mother the upāsikā, of the Li family, with whole heart makes offering.'

(6) 'The new wife, of the Sung family, with whole heart makes offering.'

(7) 'The new wife, of the Fan family, with whole heart makes offering.'²

Painting complete with two-inch border and suspension loops of puce-coloured silk. One corner of border replaced by band of flower and bird embroidery, from longer piece.

¹ It was the fifth not the fourth year of K'ai Pao that had these cyclical signs. But it is more likely that the writer was uncertain when K'ai Pao started than that he should not know the cyclical signs of the current year. The date is therefore probably 972 (15th October).

² For the inscriptions, see *Serindia*, Appendix A.

COLOURS: Avalokiteśvara's skirt is light red, sprinkled with grey, white, and yellow flowers; girdle light green and white; flesh pinkish white outlined with dark pink.

REPRODUCTION: *Serindia*, Pl. LXI.

PAINTING: 3 ft. 4½ in. by 2 ft. 4¼ in.

LIII. AVALOKITEŚVARA.

The Bodhisattva sits on variegated lotus with legs interlocked. Right hand in *vitarka-mudrā* at breast; left hand holding *mani* (?). A large Dhyāni Buddha with trilobate setting forms the front of his tiara. Picture finished on each side by band of lozenge diaper between lines of Indian red, and similar line of red below. Rough workmanship. • •

COLOURS: Red, brown, and green. Flying draperies have been blue on the reverse; but colour has turned to grey.

PAINTING: 1 ft. 7 in. by 1 ft. 6½ in.

LIV. AVALOKITEŚVARA THE COMPASSIONATE. Dated 983.

Avalokiteśvara sits on scarlet lotus with right leg bent across, left leg pendent. Right hand in *vitarka-mudrā* at breast; left hand on knee, holding flaming jewel. Large Dhyāni Buddha forms front of tiara. General type of figure, dress, and accessories as in LII; but roughly drawn. Canopy of conventional flower-spray, with naked kneeling infant descending on cloud upon each side. In front no altar, but flat-topped rock supporting dish of conventional lotuses. Attendants of Avalokiteśvara consist of two young men standing upon clouds on either side and holding rolls of paper.

Donors ranged in two rows, standing. On right, above, the main donor with three sons; on left, above, wife and daughters; on right, below, four grandsons; on left, below, daughter and grand-daughter-in-law; also two young grand-daughters (?). Adults in tenth-century costume (women with many hair-pins, men with straight-brimmed hats); the little girls wear skirts and jackets like the women's, but their jackets

are scarlet and sleeves less wide. The boys wear long white trousers and scarlet long-sleeved tunics. Hair of both boys and girls parted and falls in two short locks on either side of face; while on top of head is ornament like wide scarlet bow with green centre.

Main inscription.

1. 1. 施主清信佛弟子知燉煌都園官兼大行園家錄事米貢德發心

1. 2. 敬畫大慈大悲救苦觀世音菩薩一軀爲國安仁泰社稷恒昌人民

1. 3. 安樂莫逢災禍子孫昌晟萬年千歲富貴○昌香煙淨燈

1. 4. 永充供養于時太平興國八年七月十七日題記。

Main inscription.

‘The donor, Buddhist disciple of pure faith, prefect of Tun-huang, overseer of orchards at the Capital and registrar of orchards and households in Ta-hsing, Mi Kung-tē, his heart awakened, reverently (caused to be) painted this Great Merciful Great Compassionate Saviour from Trouble the Bodhisattva Avalokiteśvara, one image of him; in order that the land may enjoy peace and its inhabitants contentment, that its altars may flourish continually, that the people may be calm and happy and meet with no calamities, that children and grand-children may abound, that for ten thousand years and a thousand seasons there may be riches, dignity and prosperity. With the smoke of incense and with clear lamp burning he dedicates this picture for ever.

‘The time being the seventeenth of the seventh month of the eighth year of T'ai P'ing Hsing Kuo (27th August 983) this inscription was written.’

(1) Cartouche of main figure: 南无觀世音菩薩

(2) Cartouche of left figure: 善童子供養

(3) Cartouche of right figure: 惡童子供養時

Cartouches of donors.

- (4) right side 男¹富¹長一心供養
- (5) 男願盈一心供養
- (6) 男願昌一心供養
- (7) 施主米²迺²德永充一心供養
- (8) 孫醜兒孫長兒供養
- (9) 孫醜定一心供養
- (10) 孫醜獍永充一心供養
- (11) left side 施新婦曹氏永充一心供養
- (12) 女清婢一心供養
出適李氏
- (13) 新婦陰氏一心供養
- (14) 新婦王氏一心供養
- (15) 新婦康氏一心供養
- (16) 孫新婦張氏一心供養
- (17) 孫醜供一心供養
- (18) 孫長泰一心供養

(1) Praise to the Bodhisattva Avalokiteśvara.

(2) The Good Boy³ making offering.

(3) The Bad Boy making offering.

(4) The son Fu-ch'ang makes offering with all his heart.

(5) The son Yüan-ying makes offering with all his heart.

(6) The son Yüan-ch'ang makes offering with all his heart.

(7) The donor Mi 'Tsa(?) - tē makes perpetual offering with all his heart.

(8) The grandson Ugly Boy and the grandson Tall Boy makes offering with all his heart.

(9) The grandson Ch'u-ting dedicates with whole heart.

¹ = 富

² = 迺?

³ See above, No. XXVIII, and Introduction, The Good Boy and the Bad Boy, p. xlv.

(10) The grandson Ugly Otter makes perpetual dedication with whole heart.

(11) The new wife of the donor, of the Ts'ao family makes perpetual dedication with whole heart.

(12) The daughter Ch'ing-pi dedicates with whole heart; married into the Li family.

(13) The new wife, born of the Yin family dedicates, &c.

(14) The new wife, born of the Wang family dedicates, &c.

(15) The new wife, born of the K'ang family dedicates, &c.

(16) The grandson's new wife, born of the Chang family, makes offering.

(17) The grandson Ugly Child makes offering, &c.

(18) The grandson Ch'ang-t'ai makes offering, &c.

COLOURS: Orange and light grey-green predominate in a manner typical of the date (983). Compare pictures of same date at Musée Guimet. General tone very light.

REPRODUCTION: *Serindia*, Pl. LXVI.

PAINTING (without border): 2 ft. 11 in. by 1 ft. 11 in.

L.V. AVALOKITEŚVARA, WITH BODHISATTVAS AND AMITĀBHA. Fragment.

Painted on closely woven linen. The style is completely Indian. Lower half and right side of painting wholly lost, also left hand and leg of central figure. Remainder broken, colour almost totally gone and drawing much effaced.

Avalokiteśvara sits on lotus slightly to the left; right leg bent across, with right hand pendent in *vara-mudrā*. Left leg hangs across front of lotus throne. The Dhyāni Buddha appears as separate figure in top centre of picture; on either side of him, Bodhisattvas, much effaced. On left of main figure, a four-armed Bodhisattva.

PAINTING: 2 ft. 8½ in. by 3 ft. 0 in.

LVI. THOUSAND-ARMED AVALOKITEŚVARA.

A much damaged version of the subject treated in XVII, XXXV, &c.

Avalokiteśvara is here single-headed and has Dhyāni Buddha on front of tiara. Above, Bodhisattvas of Sun and Moon. On either side, Lokapālas (on right, Vaiśravaṇa with halberd), and below three Bodhisattvas on each side, one above the other. At bottom (on left), Sarasvatī. She wears red and green robes high to neck, as in figures of dancers in Paradise pictures, and red coif-like head-dress over round metal-ornamented cap. Opposite was no doubt the figure of the rishi Vasu, but it is lost.

COLOURS: Much damaged. General tone of dull red and green. Flesh of main figure a bright yellow, shaded with red.

PAINTING: 4 ft. 7 in. (incomplete) by 4 ft. 0 in.

LVII. THE VISIT OF MANSUŚRĪ TO VIMALAKĪRTI.

This picture, like the Tun-huang wall-paintings illustrated in *Grottes de Touen-houang*, Plates XV, XX, LXXXVII, CLXXIV, CLXXV, &c., deals with the story of Vimalakīrti as told in the various versions of the *Vimalakīrti Sūtra*. Essentially the incidents narrated in the successive translations are the same; but probably the artist had in mind the version made by Kumārajīva in A.D. 406 (Nanjio, 146; Takakusu, vol. xiv, p. 537). This has been translated by Hōkei Idumi (Hōkei Izumi) in the *Eastern Buddhist*, vol. ii, No. 6 seq.

Above an embattled wall (that of the city of Vaiśālī?) are seen three groups of Buddhas, with attendant Bodhisattvas. In the centre is the Buddha Śākyamuni. Before him kneels Ratnakūta, the rich man's son, with four companions, offering 'precious canopies' to the Buddha. These young men wear the three-pronged crown, a form of head-dress common in the Manichean paintings. In the Buddhist paintings of Tun-huang it most commonly denotes a prince.

The Buddha on the right, Gandhakūta ('heaped-up perfumes'), was manifested through the mental power of Vimalakīrti, who is accordingly shown projecting his vision in the form of a white cloud that issues from his hand. On an altar in front of Gandhakūta are three bowls of sweet-smelling rice. The Buddha on the left, Akshobhya, was also

projected in a vision by Vimalakīrti, who is shown in the same posture as on the right. The Paradise of Akshobhya, called the land of Abhirati, is described (Sūtra, Ch. 12) as containing the 'mountains, rivers, streams, valleys', &c., of the region called Cakravāla or Cakravāda which surrounds the orb of the universe and separates light from darkness. This region is called in Chinese 鐵圍 'Iron Surround', which the artist has interpreted as meaning 'iron disks',¹ and has accordingly depicted as a mass of flat circular objects, like monstrous coins. On a pedestal supported by Vimalakīrti's cloud of volition appear the symbols of the sun and moon; for the text also says that he made to appear 'The sun and moon, the stars and constellations'. Above is a pavilion representing Mt. Sumeru; the text saying, 'he made to appear the Great Ocean, the fountains and springs and all the hills of Sumeru'.

In the centre of the city-wall is a gate, with woodwork painted red. On each side are canopied daises. On the right, Manjuśrī. He is seated cross-legged, right hand raised with two first fingers outstretched somewhat as in the gesture of episcopal blessing. On his right a man with close Buddha-like coiffure, and a lady with looped head-dress. On his left, Guardian Kings. In front of the dais (which is a 'lion-throne' and is supported by lions at the four corners) is an altar, two Buddhas and four Bodhisattvas.

On left, Vimalakīrti's dais resembles a four-poster bed. He is a middle-aged bearded man with fur jacket and white underrobe, as in Japanese representations. Below, the Guardian Kings; Vaiśravaṇa recognizable by halberd and stūpa; Virūpākṣa by sword. On Vimalakīrti's left are two figures, a man with Buddha-like coiffure and a woman with looped head-dress, corresponding to the pair opposite. Between the main groups—Bodhisattvas kneeling on clouds, and the floating figure of the Dhyaṇi Bodhisattva dispatched by Vimalakīrti to obtain food from the realm of the Buddha Gandhakūta.

Mutilated scenes at bottom of picture, representing the arrival of the leader of Men of Substance 長者主 Candracchatra 月蓋, attracted

¹ Or possibly 'iron draughtsmen', with the game of 圍棋 or Chinese draughts in his mind.

by the perfume of the rice brought by Vimalakīrti's Dhyāni Bodhisattva. On right, Candracchatra with flat 'mortar-board' hat attended by two boys. Two attendants, with sleeveless tunics of scale-armour over their underrobes and jackets, hold long fans on poles that meet over the principal figure's head. Other officials carry tablets at their breast.

On left, a man in red coat and high red head-dress (crown?) advances holding out a flower in his left hand. A red-turbaned man behind holds over him an umbrella with carved handle. Behind again, a group of men in strange head-dresses—one with two long feathers standing upright from his hat; another with brimmed hat of melon-shaped crown. On each side of the path which the principal figure is about to tread servants (one on each side) stand bowing low. They wear flat red turbans and long-sleeved robes faced with fur. Beyond them, a bare-headed man sprawls on a carpet. The costumes and manners of this scene are Central Asian, not Chinese. Further beyond, the Dhyāni Bodhisattva¹ is pouring grain out of a bowl, presumably to demonstrate its inexhaustibility: 'One of the auditors thought "This rice is little and all the persons of the great assembly must eat". The Dhyāni Bodhisattva replied: "Sooner shall the four seas be empty than this rice fail".'

There are traces of a yet lower tier of figures. On left, man in Chinese dress seated at altar. On right, conventional flowers; figures apparently holding staves, and uninscribed cartouches.

There were legends about Vimalakīrti which, if they survived, might help to elucidate the unexplained elements in this picture. There is, for example, a story that in a previous existence Vimalakīrti was the Golden Millet Tathāgata 金粟如來. For a discussion of the problem see *Bukkyō Daijiten* under *Kinzoku* 金粟. The earliest reference to Vimalakīrti by this name occurs in the 'Inscribed Essay on the Dhūta Temple' 頭陀寺碑文² by Wang Chin 王巾. Subsequently the name occurs

¹ Here and elsewhere in the picture, as in other representations of the subject, he is depicted as something more like a *devī* than a Bodhisattva. The iconography may have been fixed before the sūtra was fully or accurately translated.

² *Wen Hsüan*, Ch. 59. Wang Chin died in A. D. 505. This essay became an important model for those who wished to combine Buddhist matter with Confucian style. Its influence is seen in several of the more elaborate inscriptions on pictures in this collection.

in commentaries on the *Vimalakīrti Sūtra* (though not in the only commentary that is earlier than the Dhūta Temple Essay) and in the secular poetry of the T'ang dynasty. None of these references throws any light on the origin of the name nor upon the story connected with it. Li Shan, in his commentary on this passage of the Essay, refers the reader to a *Fa-ch'ih-ching* 發迹經 which no longer exists. Chitsang 吉藏 (A.D. 549-623), who wrote two commentaries on the sūtra, refers the reader to a *Ssū-mei San-mei Ching* 思惟三昧經. This, too, no longer exists.

COLOURS: Red alone survives in good condition. The general tone of the painting is a golden-green. Touches of strong yellow.

PAINTING: about 4 ft. 10 in. by 4 ft. 0 in. (with border).

(This painting, in the condition in which it was originally found—an unopened bundle of silk—is reproduced on *Serindia*, Pl. LXXVI.)

A Tun-huang MS. in the Stein Collection (S 2454) entitled 維摩五更轉 'Lessons from the Vimalakīrti [Sūtra] for [each of] the five watches [of the night]' has for the Second Watch the verse:

金粟如來巧方便
室包乾像掌擎山
示有妻兒常厭患

'The Golden Millet Tathāgata is skilful at the diplomacy of the soul;¹ His mansion embraces the symbol of the Sun;² but in his fist he holds a mountain,³

To show that though he has a wife and children, he perpetually wearies [of earthly things].'⁴

The poet here interprets representations such as the present picture in a sense quite different from that of the sūtra.

¹ Upāya.

² The most 'male' of the symbols in the *Book of Changes*; constantly used in alchemy as a symbol of gold and of the sun.

³ i.e. a place of retreat from the world.

⁴ This line is a quotation from Ch. 2 of the Sūtra.

LVIII. FRAGMENTS.

Apparently these fragments belong to the large painting of which I.I is also a part.

Under a canopy stands a Buddha in red robe. Head missing, as also legs and feet. Right hand holds a stūpa on palm. Canopy above, and uninscribed cartouches.

On left, skirts of two donors, one with tall boots. On right, bare feet of a rishi or brahmin. To left of stūpa, part of a trident.

LIX. AVALOKITEŚVARA WITH SŪRYAGARBHA, CANDRAGARBHA, AND MAITREYA BODHISATTVAS.

The Six-armed Avalokiteśvara sits cross-legged with Bodhisattvas of Sun and Moon one on each side. His left hands are: (1) holding Sun-disk, (2) in *vitarka-mudrā*, (3) in *vara-mudrā* (very roughly indicated); right hands: (1) holding Moon-disk, (2) *vitarka-mudrā*, (3) indistinct. Rough circles above head may be meant as indications of other heads, as the Eleven-headed Avalokiteśvara is probably here represented. Attendant Bodhisattvas have hands in *anjali-mudrā*.

Below, kneeling (?), Maitreya with hands in *anjali-mudrā* is on left of central inscription. On right, on a mat, a priest kneeling with censer in hands; behind him, an acolyte with fan, standing.

At top, two lemon-coloured tabs for hanging the picture.

Sūryagarbha and Candragarbha correspond to the representations of the Sun and Moon devas who attend upon the Thousand-armed Avalokiteśvara.

Inscriptions against figures of attendant Bodhisattvas:

(1) 月藏 𑖀𑖩

(2) 日藏 𑖀𑖩

Below

(3) 沙彌留通

right

(4) 彌勒 𑖀𑖩

left

Main inscription (left to right).

1. 1. 清信佛弟子僧元專敬畫觀音菩薩壹

1. 2. 軀奉爲國安仁太社稷恒昌次爲己

1. 3. 駭吉慶合宅安和虔心供養

Attendants (1) Sūryagarbha Bodhisattva.

(2) Candragarbha Bodhisattva.

(The two names transposed in the Chinese inscription and to be read in the opposite order.)

Below (3) The novice Liu-t'ung.

(4) Maitreya Bodhisattva.

Main inscription (left to right).

‘The Buddhist disciple of pure faith the priest Yüan-hui reverently painted one figure of the Bodhisattva Avalokiteśvara and offered it with the prayer that the country might enjoy peace, benevolent rule and prosperity (太 for 泰) and that the harvests might be always abundant. Next, that he himself might be fortunate and that his whole household might enjoy harmony and peace. To this end dedicated with devout heart.’

COLOURS: Red and dull green, much effaced.

PAINTING: 1 ft. 11½ in. by 1 ft. 10 in.

LX. SIX-ARMED AVALOKITEŚVARA (fragmentary).

Left hands (1) holding Sun-disk, (2) *Vitarka-mudrā*, (3) palm inwards on knee.

Right hands (1) holding Moon-disk, (2) *Vitarka-mudrā*, (3) palm outwards on knee, fingers clenched, holding a rosary. Dhyāni Buddha in tiara. The Bodhisattva is seated cross-legged in front of an altar.¹ Canopy above. Four attendant Bodhisattvas, two on each side. Donors (two women on left, two men on right) on each side of blank inscription space. Women in elaborate tenth-century coiffure. One man in white coat and brimless hat. The other with typical tenth-century, straight-brimmed hat.

¹ There is a lotus tank, and on the left-hand side two stalks are seen to issue from it, on the flower of one of which the lower Bodhisattva is seated. It may be inferred that the second stalk supports the lotus seat of the upper Bodhisattva on the left, and that a similar disposition would be seen on the right, were the painting in a less fragmentary condition. (Note by Miss Chapin.)

Complete border of coarse grey linen, with suspension-loops.
 Painting broken and worn.

COLOURS: Effaced; red and green alone survive.

PAINTING: 3 ft. 9 in. by 2 ft. 4 in.

LXI. CINTĀMANI-CAKRA.

The Bodhisattva is in the *Lalita* pose with right knee raised, left leg bent across, hand leaning over right shoulder. Upper right hand supports head; lower left hand palm downwards on knee. Other hands much effaced. Dhyāni Buddha in front of tiara. Attendants as follows:

In four corners: the Guardian Kings. Only Virūpāksha (with sword), in the left bottom corner, is complete. Down sides, eight Bodhisattvas of Indian type. At Avalokiteśvara's knees, two infant souls, naked except for long stoles, with hands in *anjali-mudrā*. Below the lotus throne, on left, Śrī Devī; on right, the rishi Vasu. For this pair, compare the paintings of the Thousand-armed Avalokiteśvara.

Border preserved along sides and top; but lower end of picture lost, remainder much broken, and painting almost effaced.

PAINTING: 4 ft. 8 in. by 4 ft. 2 in.

LXII. LEGEND.

A lotus lake in which stands a white elephant holding a long-stemmed lotus in its trunk; in front, grassy ground rising abruptly from the lake. Upon this bank is falling a giant, grimacing figure, head downwards. The inscriptions have been partly effaced.

At bottom a detached fragment showing stream, plain with row of trees and deer feeding; all on a much smaller scale than the above.

(1) ... 水池中牛千葉花

(2) ... 出仰倒時 .

(3) 1. ... 見佛家象入池

1. 2. ... 足搖脊大笑時。

(1) '... water ... in the pond there grew a thousand leaves ...'

- (2) ' . . . went out and fell head downwards . . . '
- (3) ' . . . saw the elephant from Buddha's house going into the pond . . . '

1. 2. ' foot shook [?] laughed aloud . . . '

The painting is incomplete at sides, and much broken.

PAINTING: 1 ft. 11 in. by 1 ft. 4½ in.

LXIII. ELEVEN-FACED AVALOKITEŚVARA.

The Bodhisattva sits cross-legged in front of an altar. His hands are arranged with two large ones in profile on either side of the chief head, and pyramid of eight small heads on top. The one at the apex in the centre of the top row is that of Amitābha, Avalokiteśvara's Dhyāni Buddha.

The arms on right.

- (1) Holds Moon disk with tree, hare, and toad all represented.
- (2) In *vitarka-mudrā*.
- (3) Holds cintāmani (flaming gem).
- (4) Holds rosary at knee.

The arms on left.

- (1) Holds Sun-disk.
- (2) In *vitarka-mudrā*.
- (3) Holds vase.
- (4) Holds rope at knee.

There is a lotus tank.

In top corners, the Buddhas of the Ten Quarters, five on each side. Below are the principal attendants, as follows:

On right:

- (1) The devarāja Virūpāksha, with sword.
- (2) The disciple Śāriputra, as monk.
- (3) The Bodhisattva who prolongs life.
- (4) The Bodhisattva continually zealous in right-doing.
- (5) The Dharmapāla Guhyapāda Vajra; six-armed. He carries skull-staff, arrow (?), vajra (?), and coin.

Principal attendants on left:

- (1) The devarāja Dhṛtarāshtra, with sword.
- (2) The Bodhisattva whose hands are perpetually raised.
- (3) The disciple Subhūti, as monk.
- (4) Cintāmani-cakra, a form of Avalokiteśvara; the Japanese Nyo-i-rin Kwannon.¹
- (5) Vajrapāni, with club in right hand.

Below, on each side of the main inscription, on right: three male donors with straight-brimmed, tenth-century hats. On left, three female donors with many hairpins in their elaborate tenth-century coiffure.

Right side:

- (1) 南方批樓博叉天王。
- (2) 南无廷壽僉菩薩。
- (3) 舍利弗智惠第一。
- (4) 南无常精進菩薩。
- (5) 護法大聖蜜跡金剛。

Left side:

- (1) 東方提頭賴吒天王。
- (2) 南无常舉手菩薩。
- (3) 須菩提解空第一。
- (4) 南无如意輪菩薩。
- (5) 南无護法大聖大力剛金 (*sic*).

Donors' cartouches (right to left).

- (1) 男保遷一心供養。
- (2) 清信男燉煌卿[書?]手李○○一心供養
- (3) 清信佛弟先○卒單隊()李()()一心供養
- (4) 清信大乘優○慈母九(?)氏一心供養。
- (5) 女六娘子一心供養。
- (6) 女七娘子一心供養。

¹ See above X, LXI, &c. Usually, but not always, represented with six arms, each arm representing the power to save from one of the Six Evil Ways.

Right side:

- (1) 'The devarāja of the Southern Quarter, Virūpāksha.'
- (2) 'Praise to the Bodhisattva who Prolongs Life.'
- (3) 'Śāriputra Pre-eminent in Wisdom.'
- (4) 'Praise to the continually zealous in right-doing Bodhisattva.'
- (5) 'The Guardian of the Law, the Great Wise One, Guhyapāda Vajra.'

Left side:

- (1) 'The devarāja of the Eastern Quarter, Dhṛtarāshtra.'
- (2) 'Praise to the Bodhisattva whose hands are perpetually raised.'
- (3) 'Subhūti Pre-eminent in understanding of the Void.'
- (4) 'Praise to Cintāmani-cakra Bodhisattva.'
- (5) 'Praise to the Guardian of the Law, the Great Wise One, Vajrapāni.'

Donors' cartouches (right to left).

- (1) 'The son Pao-ch'ien dedicates with whole heart.'
- (2) 'The son, of pure faith, officer at Tun-huang, the scribe Li . . . dedicates with whole heart.'
- (3) 'The Buddhist disciple of pure faith, the former . . . infantry regiment . . . Li . . . dedicates with whole heart.'
- (4) 'The Mahāyāna Upāsikā of pure faith the compassionate mother, of the Chiu (?) family, dedicates with whole heart.'
- (5) 'The sixth daughter dedicates with whole heart.'
- (6) 'The seventh daughter dedicates with whole heart.'

Main inscription.

1. 1. 贊佛文。燉煌書手李文定○一心供養。
1. 2. . . . 覆載 . . . 我佛 . . . 是 . . .
1. 3. 蓮轉 . . . 現 . . . 臻集 . . . 苦 . . .
1. 4. 巍 輪隆聖 . . .
1. 5. . . . 自清信佛弟子李文 . . .
1. 6. 兼慈親二人 . . . 大悲救苦觀世音 . . .
1. 7. 薩壹軀 . . . 畫畢先奉爲國 . . .
1. 8. 永無 . . . 兵 . . . 散莫見 . . .

1. 9. 受難...取使年豐歲稔...
- 1. 10. 六...世往生兜率宮中...
1. 11. 大悲救苦不可...尊.....佛
1. 12. 法○獨...安仁...

Main inscription.

1. 1. 'Hymn of praise to Buddha. The scribe Li Wên-ting of Tun-huang dedicates with whole heart.'

1. 2. '... covers ... contains ... our Buddhā (or "we and Buddha") ... is ...'

1. 3. 'lotus turn ... visible ... collect together ... bitter ...'

1. 4. 'eminent ... wheel descend wise ...'

1. 5. '... himself the Buddhist disciple of pure faith Li Wên ...'

1. 6. 'and both his compassionate parents ... of the Great Merciful One, Helper in Trouble, Avalokiteśvara.'

1. 7. 'Bodhisattva one image and ... when the painting was ready first offered it on behalf of country.'

1. 8. 'long without war ... partings ... not see ...'

1. 9. 'receive hardships ... cause the year to be prosperous and the harvest abundant ...'

1. 10. 'Six ... reborn in the Tushita Palace ...'

1. 11. 'The Great Merciful One, Helper in Trouble may not ... worshipful ... Buddha.'

1. 12. 'Law ... alone ... peace and benevolence ...'

Complete with border and suspension-loop of coarse brown linen.

COLOURS: Dull green, orange-red, dull pink and yellow on greyish green background; flesh, pink and white. Metal work all golden-colour.

REPRODUCTION: *Serindia*, Pl. LX.

PAINTING: 3 ft. 7 in. by 2 ft. 10 $\frac{3}{4}$ in.

[LXIV consisted of fragments now incorporated with XXXVII.]

LXV. ELEVEN-FACED AVĀLOKITEŚVARA. Dated 957.

The Bodhisattva is seated cross-legged in front of an altar. He is six-armed. His left hands: (1) holds Moon-disk, (2) in *vitarka-mudrā*,

¹ Where Maitreya awaits incarnation as a Buddha.

(3) pendent at knee holding willow-spray (?). His right hands: (1) holds Sun-disk, (2) in *vitarka-mudrā*, (3) pendent at knee holding vase (?). Heads are as in LXIII, save that the Amitābha head is green. Four attendant Bodhisattvas; the two upper ones have hands in *anjali-mudrā*; the two lower ones hold out dishes heaped with flower-offerings. The donors are: to right of main inscription, a layman with straight-brimmed hat and a monk; to left of inscription, a monk, a layman, and a boy with hair looped at sides and done up with red ribbon.

Bodhisattva's cartouches:

right (1) 南无不休意菩薩
 (2) 南无妙吉祥菩薩
 left (3) 常精進菩薩
 (4) 南无如意輪菩薩

Donor's cartouche (on right; the other three illegible):

姪男步大隊... 休...

Main inscription.

1. 1. 維時顯德肆年丁巳歲四月十日施主
 1. 2. 大衆守○○老宿○○敬畫觀世音菩
 1. 3. 薩兼仕從菩薩四軀奉爲先已父母神
 1. 4. 生淨土不落三○現在合家保○
 1. 5. 敬香○充永供養。

Bodhisattva's cartouches.

right (1) 'Praise to the Bodhisattva whose thought never rests.'
 (2) 'Praise to the Subtle and Fortunate Bodhisattva (i.e. Manjuśrī).'
 left (3) 'The Bodhisattva who is continually zealous in right-doing.'
 (4) 'Praise to Cintāmani-cakra Bodhisattva (i.e. Avalokiteśvara).'

Donor's cartouche (on right).

'The nephew, . . . of the infantry division . . . Hsiu . . .'

Main inscription.

1. 1. 'The time being the fourth year of Hsien-tē, with cyclical signs *ting-ssü*, fourth month, tenth day, the donor, (1. 2) guardian of the . . . ,

the sthavira (elder) of the Great Assembly . . . reverently painted Avalokiteśvara Bodhisattva and four attendant (l. 3) Bodhisattvas, offering them on behalf of his deceased parents, that their souls (l. 4) may be born in the Pure Land and that they may not fall into the Three (Evil Ways), and that in this life his whole household may keep . . . (l. 5) reverently incense . . . dedicated for ever and ever. (Date corresponds to 12th of May, A. D. 957.)

Made of one width of silk (selvedge to selvedge, 24 inches). Border lost; painting intact, but rubbed and dim.

COLOURS: Much effaced.

PAINTING: 2 ft. 11¼ in. by 2 ft. 0 in.

LXVI. AVALOKITEŚVARA (Indian type).

An oblong central panel framed by a border of vajras contains a large Avalokiteśvara seated in *Lalita* pose. Left knee is raised, and left hand hanging over it holds rosary. Circular vesica, narrow horse-shoe halo, black ringlets on shoulder, pearl-hung jewellery, and canopy. Details of head and features effaced. In corners above, two small seated Bodhisattvas; and below, Bodhisattva and conventional lion seated on either side of vase with flowers, effaced by over-painting of foliage and birds. Round the edge are placed alternately, on lotuses, eight emblems of Avalokiteśvara and small seated Bodhisattvas, with Dhyāni Buddha immediately above Avalokiteśvara. Of the emblem, the Wheel of the Law and the Vase are at the top. On the left is a vajra-bell (?) and on the right a fish. The two lower emblems are defaced.

The wheel, vase, and bell occur as emblems in the paintings of the Thousand-armed Avalokiteśvara. Avalokiteśvara with the Fish (or 'with the Fish Basket') is one of the Thirty-three Forms of the Bodhisattva.

COLOURS: Almost effaced; but evidently applied over a coat of white, as in CXL. No border.

PAINTING: 4 ft. 0 in. by 2 ft. 9 in.

LXVII AND LXVIII. ŚĀKYAMUNI WITH ATTENDANTS.

The Buddha is seated cross-legged in front of an altar. In his left hand he carries a pink and white lotus-bud (?); right hand in *vitarka-mudrā*. On each side, a Bodhisattva; between them and the Buddha, disciples dressed as monks. At sides of picture (one on each side), deva-rājas. On each side of altar, a pair of Bodhisattvas. At top, on each side of the canopy, tree-clad hills with red clouds over them. Below, scenes from illustrations to the *T'u-Mo-ēn-chung Ch'ing*¹; middle portion missing; Chinese inscriptions much mutilated.

Scenes (from left to right).

- (1) Above, two persons (a man and woman) conversing on a mat.
- (2) Below, a lady with boy behind her and girl kneeling in front offering her an object not identifiable.
- (3) Above, an official kneeling with three monks in a row.
- (4) Below, a man apparently turning away from three women.
- (5) Above, three monks kneeling beside a sacred personage with red halo.
- (6) Below, two men kneeling on a mat.
- (7) Above, a man on a low stool instructing a boy.
- (8) Below, two ladies, one of whom carries a child in her arm.

The picture is surrounded by a lozenge-patterned border; a similar border divides the sūtra illustrations from the donors, whose figures, save for that of a woman on the right, are incomplete. She wears a very elaborate head-dress with golden birds at each side. They carry pendants in their beaks. Her dress has a complicated flower-pattern on it. On the left, the head of a man (face drawn with great realism) in straight-brimmed hat. Of other figures there are only fragments.

(1) 1. 1. . . . 草上 . . . 臥則 . . .

1. 2. . . . 母不養 . . .

(2) 1. 1. ○索妻婦得他子女父母轉梳私房屋室。

1. 2. 共相語樂父母年高氣力衰厄終朝至暮
。不來借問。

¹ A well-known apocryphal sūtra; S. 149 of the Stein Collection (very fragmentary).

(3) ... 聞經歡喜...

(4) ... 奉持諸聲聞衆...

(5) 1. 1. 父母懷抱和和弄聲含啖未語飢食¹須食

1. 2. 非母不哺渴時須飲非母不乳

(6) 1. 1. 父母養兒去離蘭車十指甲中應... 淨應
各有

1. 2. 八斛四升計論母恩昊天罔極去何... 報

(7) 男學仕...

(8) 故父歸義軍節度押衙...

史中○上柱國上常...

(9) 慈母阿劉一心供養

(10) 女三娘子長勝一心供養

(11) Remains of central inscription:

1. 1. 三塗...

1. 2. ... 障不侵遠...

1. 3. 併集狂伸拙...

(left to right)

(1) 1. 1. '... on the grass, ... lie down, then ...

1. 2. 'mother not nourish ...'

(2) 1. 1. '(One may) seek a wife and get fresh sons and daughters. But when one's father and mother' (the rest unintelligible).

1. 2. 'talking and rejoicing together. When the father and mother are old their strength fails. From dawn to dusk no one comes to visit them.'

(3) 'hearing the sūtra, was delighted ...

(4) 'an offering brought to the assembly of śramanas.'

(5) 1. 1. 'The father and mother hold them on their laps and in their arms gently crooning to them. They (the children) smile, but cannot

¹ For 時

yet speak. If the children are hungry and need food, were it not for their mother they would get no pap. When they are thirsty and need drink, were it not for the mother they would get no suck.¹

(6) l. 1. 'The father and mother, having nurtured the children, go away' . . . cradle . . . ten finger-nails must . . . clean . . . must each have eight bushels four pints . . .'

Donors' cartouches.

(7) 'the son, the student . . .'

(8) 'the late father, member of the Bodyguard of the Military Controller, attached to the Kuci-i regiment . . . Upper Pillar of State . . .'²

(9) 'The compassionate mother A-liu dedicates with whole heart.'

(10) 'The third daughter Ch'ang-shēng dedicates with whole heart.'

(11) Remains of central inscription :

l. 1. ' . . . the Three Ways . . .'

l. 2. 'obstacle . . . not penetrate far . . .'

l. 3. 'collected together . . . wild and silly . . .'

A large portion of the picture below the altar is missing; as is the bottom, below the heads of donors. Colours very bright and well preserved. Buddha's flesh bright orange. Orange cartouches. Bodhi-sattvas have red skirts and green draperies with blue reverse; but blue has gone grey.

REPRODUCTION: *Serindia*, Pl. LXII.

PAINTING: 4 ft. 5 in. by 3 ft. 3 in.

LXIX. A LOKAPĀLA (fragment).

Preserved portion from bearded chin to hip-belt only, the figure standing three-quarters left, with left hand outspread at breast holding arrow. The equipment is that of the more Chinese Lokapālas, but comprises no mantle. Borders, straps, &c., are covered with profuse jewel or semi-naturalistic floral ornaments. Scale-armour on shoulders and skirt in

¹ From here onwards the text yields no meaning, and there must be many mistaken characters. The existing MSS. of the sūtra to which access has been possible are all very incomplete.

² An honorary title.

large oblong scales; but on body it is represented by small interlacing black circles on a white ground, clearly intended for chain-mail (ring-armour), which is not represented elsewhere. The Lokapāla wore no helmet but a tiara, the white streamers of which fall upon his breast. Behind left shoulder, remains of a green halo edged with flame. Flesh is painted a tawny brown. Possibly Dhṛtarāshtra, Guardian of the East.
GREATEST MEASUREMENT: 2 ft. by 2 ft.

LXX. PARADISE OF AMITĀBHĀ, with scenes from the *Amitāyurdhyāna-sūtra*, and other legends.

The central Buddha much destroyed; blue-haired, and seems to have right hand in *vitarka-mudrā*, and left hand open below it. His two chief Bodhisattvas sit in European fashion, holding respectively in their hands nearest to him a scarlet and a light blue and purple lotus-bud in blue, transparent bowls; their other hands in *vitarka-mudrā*. Attendant Bodhisattvas also for the most part hold scarlet and purple lotus-buds, or have hands in *anjali-mudrā*. The donor before the altar is played to by six musicians (on clappers, flute, harp, *shēng*, and lute, all of same type as in XXXVI, except the *shēng*, which shows the straight pattern of CCCCC). In bottom corners, on separate terraces, are black-haired Buddhas with attendant Bodhisattvas, seated behind small altars before which kneel nymphs offering flowers.

Infant souls kneel on steps sloping from the corner terraces into the lake, or sit at head of steps at the feet of the Bodhisattvas.

On raft or platform over lake in middle foreground are grouped two confronting peacocks and a pair of confronting parrots, with a garuda in the middle playing on a lute.

Side-scenes.

On left :

- (1) Vaidehī meditating upon the sun.
- (2) Vaidehī meditating upon the moon (substituted for the 'meditation upon water' of the *sūtra*).
- (3) Vaidehī meditating upon the floor of Paradise, represented by a rectangular enclosed space.

- (4) Repetition of same scene.
- (5) Meditating upon the Lake of Eight Virtues.
- (6) Meditating upon the Palace of Paradise.
- (7) Meditating upon the Trees of Paradise.
- (8) Meditating in front of an altar (?).
- (9) Meditating upon the jewel-throne (?).
- (10) Meditating upon Avalokiteśvara.
- (11) Meditating upon Mahāsthāmaprāpta.
- (12) Meditating upon the image of Buddha.
- (13) Meditating upon the True Body of Buddha.

On right :

- (1) A rocky landscape; below, Buddha appearing over the side of Mt. Gṛdhrakūṭa (a flowery hill); as in the *Yamagoshi-Mida* of Japan.
- (2) Buddha seated on a coil of cloud on the banks of a lake.
- (3) Buddha under a tree, appearing to Bimbisāra and Vaidehī. The latter, with long sleeves raised and flapping, is flinging herself down before him. Bimbisāra kneels quietly.
- (4) Ajātaśatru with a sword attacking Vaidehī. Below, half-figures of the two ministers.
- (5) Vaidehī visits Bimbisāra in prison. Two figures in Chinese dress stand by, in respectful attitude. These are probably the two ministers.
- (6) Ajātaśatru visits Bimbisāra in prison.

Without border, but otherwise in good condition.

COLOURS: General tone of light green. Much use of light blue for ornaments, and orange for Bodhisattva's robes. Their flesh and that of attendants painted in red outline.

PAINTING: 5 ft. 5 in. by 3 ft. 11 in.

LXXI. A BUDDHA, WITH CINTĀMANI-CAKRA AND VAJRAGARBHA (on paper).

The Buddha sits on pink-tipped lotus throne. Right hand holds beggar's staff over shoulder; left hand on knee, holding rice-bowl. On right

stands Cintāmani-cakra Bodhisattva (a form of Avalokiteśvara) with large cartouche inscribed 南无延壽命而意輪菩薩, 'Praise to Cintāmani-cakra Bodhisattva, Prolonger of Life'. His left hand is pendent with palm inwards; his right holds lotus-bud across right shoulder.

On left stands Vajragarbha Bodhisattva. Left hand in *vitarka-mudrā*, right hand at chest, pendent from wrist, with palm outwards. The cartouche reads 南无延壽命金剛藏菩薩, 'Praise to Vajragarbha, Prolonger of Life'.

Border of half-rosettes on orange ground down sides. Large pink blossoms above the Bodhisattvas' heads and elaborate canopy above Buddha's. Behind Buddha, circular halo and vesica of variegated rings of colour. The painting is on paper backed with another sheet of paper; interlining of coarse linen. Lower half of painting effaced. General tone of green, with some dull red.

The Buddha, with his *khakkhara* (beggar's staff) and beggar's bowl corresponds to a common type of Bhaishajyaguru, and were it not for the inscriptions, one would not hesitate to classify the picture as a Bhaishajyaguru attended by his usual Bodhisattvas, Sūryaprabha and Candraprabha.

The figure on the right has none of the usual characteristics of Cintāmani-cakra, which are: (1) Dhyāni Buddha in crown, (2) six or more arms, (3) sitting posture, generally *Lalitāsana*. A two-armed Cintāmani-cakra is, however, not an iconographic impossibility; for the famous seated bronze figure at the Hōryūji (dated by inscription, A.D. 606) has been traditionally accepted as this deity. Moreover, there are other instances among the Tun-huang paintings where figures that have none of the expected characteristics are labelled Cintāmani-cakra.

But the figure on the left is even more unconvincingly labelled. Vajragarbha should hold a lotus, supporting a one-pointed vajra-staff from which flames spring.

Both Bodhisattvas are associated with the Tantric system, though Vajragarbha figures largely in so early a work as the *Avatamsaka Sūtra* (Ch. 22). It would seem that the artist, taking for his model what was actually a picture of Bhaishajya, had inscribed it with the names of

Tantric deities, without attempting to alter the iconography. The only other Buddha who figures with bowl and staff is Śākyamuni himself.

PAINTING: 2 ft. 9 in. by 2 ft. 6 in.

LXXII. AMITĀBHA, WITH ATTENDANTS.

On strong buff paper to which the design has been transferred by pricking. Outlines of Amitābha and the two figures on his left are drawn in along the lines of puncture; the other two figures are pricked only.

Amitābha is seated between Mahāsthāma and Avalokiteśvara and two haloed monks. All are seated cross-legged on lotus thrones with clouds below, the divinities under canopies, the monks under flowering trees. Attendant figures turned three-quarters towards Buddha.

DRAWING: 1 ft. 0 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.

LXXIII. (1) A BUDDHA.

In heavy ink outline upon paper upon which a design has been pricked; but the pricked outlines are not followed. Buddha is seated cross-legged on a lotus, under a canopy. His right hand is raised in *vitarka-mudrā*; his left is held palm upwards close to body.

REPRODUCTION: *Serindia*, Pl. XCIV.

DRAWING: 2 ft. 6 in. by 4 ft. 6 in.

(2) A BUDDHA.

Pricked upon stout paper. Halo and lips have been outlined in red; the wavy lines of the vesica have been outlined in black. The rest is only pricked. Buddha holds right hand up in *vitarka-mudrā*; left hand is pendent, palm inward, at knee.

The paper has been prepared with a chalky white substance.

DRAWING: 1 ft. 10 in. by 1 ft. 2 $\frac{1}{2}$ in.

LXXIV. THE SŪTRA OF BUDDHA'S NAMES, with portion of liturgy.

The Sūtra of Buddha's names, of which the Chinese Canon contains numerous recensions, consists of huge lists of titles under which Buddha

is to be invoked. The recitation of these names forms part of the service held on the last day of the year.

The present roll consists of two long rows of Buddhas one above the other, with titles inscribed. The series is at one point interrupted by the Liturgy of Buddha's Names¹ (thirty-four lines of prose), which tells how the Bodhisattva Pao-ta went down into the Iron Castle of Hell and witnessed the tortures of the damned. The Buddhas are painted alternately in puce-colour and red. They have no distinctive characteristics and their hands are hidden in the folds of their robes.

ROLL: 9 ft. by 11 in.

LXXV. Transferred to Oriental Manuscript Department.

LXXVI. SKETCHES FOR A PICTURE of the visit of Mañjuśrī to Vimalakīrti (see above, XXXI* and LVII).

Paper roll, three strips gummed together.

Front:

(1) On left, outline sketch of Vimalakīrti on his sick-bed. He is seated on a canopied dais with left hand raised in *abhaya-mudrā*. He has sparse beard and moustache. Head bound up with turban-like cloth. Fur-trimmed robe. In front of him, an altar; at the far end of it, a monk and lady with left hand raised holding a flower. Before the altar kneels the Dhyāni Bodhisattva offering to Vimalakīrti the fragrant rice that he has brought from the country of the Buddha Gandhakūta. To right, the same Bodhisattva empties the rice on the ground, to show its inexhaustibility (see above, LVII).

Above, on a trail of cloud, six Bodhisattvas, apparently sent as escort to the Dhyāni Bodhisattva. To their right, a monk, with another Bodhisattva below him.

¹ 佛名懺悔. The version of the sūtra which contains this Liturgy and the story of Pao-ta 寶達 is the 'Thirty-Chapter Sūtra of Buddha's Names', generally excluded from the Canon, but printed Takakusu, vol. xiv, p. 185. It contains the substance of the apocryphal *Pao-ta-ching* 寶達經.

(2) Draft of letter, dated 甲戌, i.e. 914 or 974. See Appendix I.

(3) (the other way up).

Rough sketches, possibly of other subjects. On top right, a hunting scene; horseman with falcon on wrist; a fleeing hare, &c. Many small kneeling figures of Bodhisattvas, &c., scattered over the page; several figures kneeling in front of small shelters.

Back:

The two right-hand strips show the right-hand part of the Vimalakīrti picture. Mañjuśrī is seated cross-legged on a platform, right hand raised in *abhaya-mudrā*; left holds lotus-sceptre. In front, an altar drawn in very unsuccessful perspective, and a turbaned figure drawing a bow. Behind Mañjuśrī, hosts of Bodhisattvas. The right-hand strip does not actually continue the design, though it certainly forms part of the same picture. Above an embattled wall, on each side of a city gate, haloed figures sit. Below stand some dozen figures with hands in adoration, facing away from Mañjuśrī. One has plumed head-dress; one a strange, three-cornered helmet. On right, soldiers (or Lokapālas?).

REPRODUCTIONS: *Serindia*, Pl. XCV and XCVII.

DRAWING: 4 ft. 2 in. by 1 ft.

LXXVII. HORSE AND TWO-HUMPED CAMEL.

Drawing on paper in black outline with touches of red and green. The horse is led by an attendant with whip; the camel (on right) by attendant with goad. Both wear long belted coats and small round black caps. The horse has plain head-stall, leading-rein, crupper; and saddle with high pommel back and front, covered with long fringed saddle-cloth. The camel has chequered saddle or saddle-cloth through which his humps pass, and striped cloth hanging across it.

The other way up on this paper were scribbled, before the sketches were made, several sentences from a long inscription (see Appendix II) which is on the back of the paper. The inscription (dated 966) records benefactions towards the cave-temples made by Ts'ao Yüan-chung,

hereditary Governor of Tun-huang. For further information concerning him see below, pp. 200 and 319.

The drawing, in contrast to LXXVI, is very spirited.

REPRODUCTIONS: *Serindia*, Pl. XCVI. *Burlington Magazine*, XXXIV (1919), 55.

ROLL: 2 ft. 9½ in. by 1 ft.

LXXVIII. AVALOKITEŚVARA AND KSHITIGARBHA.

Fragment of a painted paper roll.

On right, Avalokiteśvara seated cross-legged on high lotus throne. Six-armed; but top and bottom left hands are lost. Centre hands are in *vitarka-mudrā* at breast, holding lotuses. Top right hand holds moon-disk; bottom right hand in *varada-mudrā*. To left, but turned away, are two men in long coats (the one above, red; the other, green) with wide-brimmed black hats.

On left, Kshitigarbha is seated behind an altar. He has a black hood spotted with dull yellow dots over head and shoulders. He holds the beggar's staff in his right hand and a flaming bowl¹ in his left. To each side of him were five Kings of Hell, but two of them on the left are lost.

Compare XXIII, &c.

GREATEST MEASUREMENTS: 1 ft. 10 in. by 11½ in.

LXXIX. BUDDHA: fragment of painting on paper.

Seated with legs interlocked in diamond pose. Left hand in *vitarka-mudrā*; right hand near it in similar gesture, but pendent from wrist. Halo and vesica of conventionalized flower-pattern. Flowers falling through air. Above, jewelled canopy. Out of lotus on right rises child soul; this probably marks the picture as a representation of Amitābha.

Painted in dull Indian red, grey-green, and touches of orange.

PAINTING: 1 ft. 10½ in. by 1 ft. 3 in.

¹ This is in all probability a jewel (寶珠). See *Bukkyō Daijii*, vol. ii, p. 2235, l. 24. (Miss Chapin.)

LXXX. THE KINGS OF HELL, AND KSHITIGARBHA.

Long paper roll. Five of the Ten Kings of Hell are shown. The first (from right to left) is seated at a table with a boy attendant on each side. Below, two sinners with hand-gyves and cangues round their necks are being driven to their fate by a bull-headed demon. To left of them, a virtuous man carrying sūtra-scrolls and a virtuous woman carrying an image of Buddha.

The second King is similar to the first and similarly attended. On left of his table are a virtuous man and woman. Below, a lictor with axe and two sinners driven by a horned demon.

The third King watching a sinner being lashed. Below, two sinners in charge of a lictor; and two virtuous persons.

The fourth King sits with hands in *anjali-mudrā*. A lictor with eight-pronged club (?) guards two sinners. There are three virtuous persons, a woman and two men.

The fifth King has one boy attendant. Below, a lictor in armour, with axe; and a virtuous man unrolling a sūtra-scroll. Between him and the lictor stands a second boy attendant. On left, figures representing the Six Ways, standing on cloud-wreaths: (1) Brahma (six-armed) representing the Way of Gods. (2) A Bodhisattva-like figure representing the Way of Asuras. (3) A man and woman in Chinese dress representing the Way of Men. Then (4) horse and two-humped camel (Way of Animals). (5) Figure in loin-cloth (Way of Pretas). (6) Horned demon stirring cauldron (Way of Demons).

After a break there is a further section of the roll which shows a walled enclosure within which a naked body lies on a table. Flames seem to spring from the door of the enclosure. At the two corners on either side of the door are pillars, on each of which squats a dog (?). Outside the enclosure a horse-headed and a bull-headed demon drive five sinners towards Kshitigarbha, who, a much larger figure, advances from the left. He carries beggar's staff over left shoulder and begging-bowl in right hand.

Colouring limited to coarse shades of red, yellow, green, and grey.

REPRODUCTIONS: *Serindia*, Pl. XCIII and CIII.

ROLL: 8 ft. 2½ in. by 11 in.

LXXXI. BUDDHAS OF THE BHADRA KALPA.

*Two fragments of illuminated MS. On right, part of a painting (showing bare feet on lotus pedestal), torn away.

Two rows of small seated Buddhas, with name and invocation written under each figure. On right, the title 佛說賢劫千佛名—部 'Portion of the list of names of the Thousand Buddhas of the Bhadra Kalpa, as enounced by Buddha'. The first five names are Krakucchanda, Kanakamuni, Kāśyapa, Śākyamuni, and Maitreya. Then follow some thirty other Buddhas. The Bhadra Kalpa is the second of the three Cosmic Epochs. See the 'Sūtra of the Bhadra Kalpa', Takakusu, vol. xiv, p. 1, where the present portion is lacking.

PAINTING: 1 ft. 0½ in. by 2 ft.

[Compare, LXXIV.]

LXXXII. SEATED BUDDHAS.

Rough drawing on brownish paper. In ink outline, a Buddha with right hand in *vitarka-mudrā*; left hand palm upwards on knee. Face painted white. Above, the pedestal of another Buddha, now lost. Below, top part of another Buddha similar to the central one. On reverse of paper, part of the Diamond Sūtra (folios 3-5 of the separate edition).

DRAWING: 2 ft. 8¼ in. by 10¾ in.

LXXXIII. INK SKETCHES.

(1) Three upright compartments divided by double lines. On right, group of kneeling women, labelled: 如意寶光耀天女, 'The devis of the brilliant light of the Wishing Gem'. Between the double lines 第五 'Number 5'. In centre, a group of kneeling men, labelled: 後有四萬二千天子, 'The 42,000 Emperors of the Last Incarnation'. Between the double line 第四 'Number 4'. In the left-hand compartment, Sarasvatī with eight arms, holding sword, trident, axe, bow, rope, &c. Labelled 爾時大辦天女, 'Thereupon the devī Sarasvatī'. Numbered 第三 'Number 3'.

On the back is scribbled part of a list of sūtras and commentaries, including the names of the *Yogācāryabhūmi Sāstra*, the *Amitābha Sūtra*, and other well-known works.

(2) Two compartments numbered 忠 弟 三 and 忠 弟 四, 'Fidelity No. 3' and 'Fidelity No. 4'.

On right, group of kneeling women, labelled 爾 時 後 有 彩 女 第, 'Thereupon the princesses of the Last Incarnation'.

On left, a group of kneeling kings (with flat head-dresses) and princes (with trident-shaped head-dress), labelled 爾 時 ○ 見 王, 'Thereupon the (?) Kings . . .'. On back, a list of sūtras, &c. 後 有 means a Bodhisattva's last incarnation before he becomes a Buddha. This picture must illustrate the life of some previous Buddha, perhaps Dīpāṅkara.

DRAWING: 11¼ in. by 1 ft. 4½ in.

LXXXIII*. MUDRĀS.

A narrow roll of paper with drawings in ink outline of mudrās and attitudes to be used by Tantric worshippers. There are thirty-eight pairs of hands and eleven full-length figures. Also one hand, the object of which is not clear.

REPRODUCTION: *Serindia*, Pl. XCVIII.

ROLL: 14 ft. 8 in. by 6¼ in.

LXXXIV. SCENES FROM THE LIFE OF BUDDHA.

(1) Upper half of painting and inscription lost. The lower parts of figures of Śuddhodana and Mahāprajāpatī are visible, seated on mats. Two attendants stand in front of them, and on left a male figure (the Grand Minister?) moves away as though to execute commands.

(2) King Śuddhodana and Mahāprajāpatī walking to right. In front of the King walks the Minister, with head turned back, as though receiving his commands. Behind walk two female attendants.

(3) Buddha with red halo, seated on throne with monk on his right, addresses the King and Mahāprajāpatī, who are kneeling on mats.

Behind them, male attendants. On right, head and shoulders of man in green; the rest lost.

(4) The Queen Mahāprajāpatī, with Grand Minister on her right; two female attendants behind, all walking towards the right.

The scenes are divided by orange bands, ornamented with white daisy-like flowers.

(1) . . . 寸乞太子時。

(2) 父王夫人迴駕歸宮時。 •

(3) 父王夫人再於內闕乞太子時

(4) 夫人辭王入於後宮中時。

(1) . . . praying for a Prince (to be born to them).

(2) His father the King, and the Queen, returning to the Palace.

(3) His father the King, and the Queen, for the second time praying for a prince in the inner (temple?).

(4) The Queen leaves the King and goes into the back parts (i.e. women's quarters) of the Palace.

The writer of these inscriptions evidently refers the scene to a period before the birth of Śākyamuni. But the figures in scene 3 can hardly be other than those of the illumined Buddha and a monk attendant. Possibly the scenes represent Śākyamuni's visit to his parents' home after his Enlightenment, as recounted in the *Chung Pên Ch'i Ching*.¹ If, however, the writer of the inscriptions is correct, the queen in question must be Māyā (Buddha's mother) and not his aunt Prajāpatī.

COLOURS: Red and chocolate-colour predominate, on greenish background.

PAINTING: 2 ft. 1 in. by 7¼ in.

LXXXV. SCENES FROM LIFE OF BUDDHA.

(1) Siddhodana sends messengers in pursuit of Śākyamuni. The King sits on dais in raised open pavilion on left. On right, four bowing courtiers. Three horsemen gallop down a winding path with pennons in their hands.

(2) Śākyamuni (his head alone is preserved) sits among rocks, while

¹ Takakusu, vol. iv, p. 154.

his horse Kanthaka makes obeisance before him; of Chandaka the groom only the head is preserved.

(3) Return of Chandaka and Kanthaka to the palace. The horse stands riderless before a curtained pavilion, from which two women issue. These are Sākyamuni's wife Yaśodharā and his foster-mother Mahāprajāpatī. One of them leans weeping over the horse; while the other raises her sleeve to her eyes. Chandaka, on left, holds up a pennon.

The banner retained three bottom streamers of bluish-green silk (now detached). Other accessories and upper end and middle of painting lost. Colours much effaced.

PAINTING: 1 ft. 10 in. by 7½ in.

LXXXVI. SCENES FROM LIFE OF BUDDHA (same series as LXXXIV).

(1) Upper half of painting and inscription lost. Five figures in secular costume, all turned towards the left. The Five Companions being selected to keep watch over Sākyamuni.

(2) Sākyamuni, with four-pronged 'Prince's crown', receiving the homage of the Five Companions.

(3) King Suddhodana, on a dais, with an attendant on each side, is informed by the Minister that his quest has been in vain; for Sākyamuni will not return to Kapilavāstu.

(4) The Five Companions scatter and go each to his own abode (*Sūtra of Causes and Effects*, Ch. III), because they are shocked at Sākyamuni's laxity in receiving food from the milkmaid.

(1) . . . 見太子時

(2) 爲五俱輪說法時

(3) 大臣奏王五俱輪出城時

(4) 五俱輪散覓太子時

(1) (The Five Companions) see the Prince.

(2) Preaching the Law to the Five Companions.

(3) The Grand Minister announces to the King that the Five Companions have left the City.

(4) 'The Five Companions disperse and search for the Prince.

The writer of these inscriptions was evidently the same person who painted the scenes; but he was probably copying from an uninscribed original. Scene 2 cannot represent a Preaching of the Law, for Śākyamuni is represented in princely garb, i. e. before his Illumination. The writer of the inscriptions was evidently thinking of the episode (*Lalita-vistara*, transl. Foucaux, p. 339) when, after his Illumination, Buddha visited the Five Companions at Benares.

That Śākyamuni during the period of his Austerities was accompanied by five companions is part of the common stock of Buddha legend. According to the *Fo Pên Hsing Chi Ching* these five were rishis who tended the Buddha during his time of preparation. In reward for their services, immediately after his Enlightenment, he changed them into five Bhikshus and preached to them his first sermon.

But another legend (as for instance in the *Sūtra of Causes and Effects*) makes the Five (to whom the first sermon was preached) five relatives of Śākyamuni who were left behind in the mountains to keep watch over him when the two ministers of King Suddhodana found that it was impossible to persuade Śākyamuni to return to Kapilavāstu.

Upper end of painting and all accessories lost.

Colouring like that of LXXXIV, with which it pairs.

PAINTING: 2 ft. 1 $\frac{1}{4}$ in. by 7 $\frac{3}{8}$ in.

LXXXVII. FRAGMENT.

A bullock-cart supporting a scarlet-draped platform on which sit a group of musicians in Chinese dress. Three play on narrow-waisted drums, one on a flute, and another on a tambourine. The driver is twisting the tail of the bullock to guide it; his figure and that of the bull are only partly preserved.

GREATEST MEASUREMENTS: 8 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in.

LXXXVIII. SCENES FROM BUDDHA'S LIFE.

(1) 'The encounter with the Old Man. On left, battlemented city-wall, with square projecting gateway and roofed chamber above. Out of this

gateway Śākyamuni rides on his horse Kanthaka. A courtier attends him on foot. Before him under a tree an old man leans upon a stick, attended by another man.

(2) 'The encounter with the Sick Man. The sick man sits upon the ground under a tree, supported by an attendant in red coat, whilst another attendant in green offers him drink in a bowl.

(1) 爾時太子出城東門觀見老人問因緣時

'Then the Prince rode out at the Eastern Gate of the city, and seeing an old man asked the reason [for this man's condition].'

(2) 爾時太子出城南門見一病人問因緣時

'Then the Prince rode out at the Southern Gate of the city, and seeing a sick man asked the reason.'

LXXXIX. THE BIRTH OF BUDDHA (lower end of banner).

(1) His Bath in the Lumbinī Garden. He stands, a child naked save for red loin-cloth, in an oblong basin raised on a lotus pedestal, while a stream of water falls on his head from a white and slate-coloured cloud above.¹ On either side, his mother Mahāmāyā and his aunt Mahā-prajāpatī with hands clasped in adoration.

(2) The Seven Steps. He stands in the middle of a large pink and white lotus, his right arm stretched up and his finger pointing to heaven; his left arm pendent. Three other lotuses lie round, and flowers float in the air. On right kneel the two women. On left is a man (? Śuddhodana) in red coat and black cap.

Part of the same series of banners as XCI, XCII, XCIV.

PAINTING: 1 ft. by 7 $\frac{3}{8}$ in.

XC. SCENES FROM THE LIFE OF BUDDHA.

(1) Buddha seated on a large scarlet lotus, with legs crossed; right hand open on knee; left raised in *abhaya-mudrā*.

(2) Śākyamuni as a child of eight teaching the doctors who had been procured to give him his education. (See *P'o Pên I Tsing Chi Ching*, Ch. XI).

¹ There is a very vague indication of the Nine Dragons; see XCIX.

The child sits on a verandah of the Palace, holding out his arms and discoursing. Two men stand behind him outside the verandah, and two others on the far side of the scene, one of whom is seated on the edge of the dais and holds a scroll, while the other (a bearded figure in Chinese official dress) carries a 'tablet of rank'.

(3) A row of circular black drums ranged along a wooden stand. In the athletic contests Śākyamuni alone was able to shoot an arrow right through all these iron drums; his arrow continued its course and pierced deep into the earth 'at the spot now called Arrow Well' (see *Lalita-vistara*, Ch. XII).

Inscription on Scene 2.

爾時太子於宮中與文武先生辯論時

'Then the Prince discoursed in the Palace to the doctors of military science and of literature.'

Scene 2 爾時悉 . . .

'Then Siddhārtha (?)'

All accessories and large parts of painting lost; but parts of border with quatrefoil rosette pattern preserved. Red prevails in architecture, border, and Buddha of top scene. Touches of copper green and blue.

REPRODUCTION: *Thousand Buddhas*, Pl. XII.

PAINTING: 1 ft. 5 in. by 6 $\frac{1}{2}$ in.

XCI. SCENES FROM BUDDHA'S LIFE.

(1) The dream of Mahāmāyā. To the right upon a verandah lies Māyā asleep on a couch. She is wrapped in a red robe and lies on her right side. Palace buildings appear behind. In centre, above her head, on a cloud, appears a red disk, in which stands an elephant with infant Buddha on its back (very roughly indicated). In left bottom corner stands a woman attendant holding a fan.

(2) Birth of Śākyamuni. On left, a weeping willow with red stem. Under it kneels woman attendant holding up white cloth for reception of infant. In centre stands Mahāmāyā, her right hand raised, grasping a bough of the tree; an attendant behind holds her left hand. The

infant springs head downwards from under her right arm. On right edge, two more women, and in background two large pink lotuses with slate-coloured leaves, growing on thick red stalks.

Part of the same series of banners as LXXXIX, XCII, and XCIV. All accessories lost, and whole of lower end. Colours dull. Women's faces painted chalk white, with red spots (on forehead and cheeks).

PAINTING: 1 ft. 3 in. by 7 $\frac{1}{4}$ in.

XCII. SCENES FROM LEGEND (Life of Buddha?).

(1) A man seated on a verandah; before him, a man seated on horse of heavy, clumsy type.

(2) A rider (apparently not the same person as the horseman of (1)) galloping through a mountainous landscape.

(3) A man on a verandah receiving a man in red coat. Behind (on right) two musicians are seated on a mat, playing flute and pipe. Lower, a third musician plays on wooden clappers. In front of the third musician is an enclosed lotus tank, near the entrance of which is a covered well.

As this banner belongs to the series LXXXIX, XCI, XCIV, all of which portray scenes from Buddha's life, it is probable that the above scenes represent (1) Siddhodana dispatching a messenger, (2) the messenger's journey, (3) his return to the Palace.

But this identification is very uncertain.

Head-piece is of silk continuous with that of banner. Floral pattern almost effaced. Much use of brown and red-brown. Interior of buildings white. Woodwork red.

REPRODUCTION: *Thousand Buddhas*, Pl. XIII.

PAINTING: 1 ft. 10 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in. (without head-piece).

XCIII. THE SEVEN TREASURES OF THE CAKRAVARTIN.

(1) The Wheel, standing on a lotus pedestal.

(2) On left, the flaming Jewel.

(3) On right, a coffer, representing the Treasurer or Minister of Finance.

(4) The General, with red hatchet-shaped shield in left hand and lance with red pennon in right. From his belt hangs a large quiver. He is clad in scale-armour.

(5) Opposite the General stands the Lady, in Chinese dress. Her hair done in stiff loops.

(6) The Elephant (with jewel on back) is drawn with very little understanding of such a creature's anatomy.

(7) The Horse is harnessed for riding, with high saddle, and fly-whisk under chin.

The seven treasures of the Wheel-turning Monarch or Overlord of Men are enumerated in many texts. This picture follows (except as regards order) the *Mahāparinirvāṇa Sūtra* (Ch. XII) and the *Abhidharma-kośa Sāstra* (Ch. XII).

Broken and discoloured. All accessories lost.

REPRODUCTION: *Serindia*, Pl. LXXV.

PAINTING: 2 ft. by 7 $\frac{3}{4}$ in.

XCIV. THE SIMULTANEOUS BIRTHS.

There are three pairs of animals: (1) sheep suckling lamb, (2) cow being milked by woman and licking head of its calf, (3) mare suckling foal. The animals are seen in profile against a background of grassy ground sprinkled with red-flowering plants; the groups are divided by miniature ranges of mountains in red, blue, and green.

The miracle of the Parallel Births is related in *Lalita-vistara* (Foucaux, p. 86). The text in the *P'u Yao Ching* (the earlier Chinese version of the *Lalita*) runs:

'At this time each of the five thousand handmaidens (of Mahāmāyā) bore sons; and each of these sons was a giant in strength, . . . and each of the eight hundred wet-nurses also bore a child. So did each of the hundred thousand elephants. And the white horse bore a foal (later to become Buddha's horse, Kanthaka), that was white as snow, and of a coat very bright and lustrous; and the brown sheep bore a lamb.'

The birth of the calf (or rather of six hundred calves) is mentioned in the *Lalita*, but not in either of the Chinese versions. The *P'u Yao Ching*

Lin quotes the *Jui-ying Pên Chi* (one of the earliest Lives to be translated into Chinese) as mentioning the calf; but the text as preserved to-day does not mention it.

REPRODUCTION: *Serindia*, Pl. LXXVI.

1 ft. 4 in. by $7\frac{3}{4}$ in.

XCV. SCENES FROM THE LIFE OF BUDDHA (two fragments).

(1) Farewell of Chanḍaka and Kanthaka. To the left, on open ground, Sākyamuni sits upon a rock, while before him kneel Chandaka and Kanthaka. Sākyamuni and Chandaka raise their sleeves to their eyes, their faces expressing profound sorrow. The horse Kanthaka kneels on its forelegs, its head laid upon the ground.

(2) The departure of Chandaka. The lower half of the scene is lost. There remains, to left, Sākyamuni seated upon a steep ledge of rock; to right, grassy slopes on which grow pink-flowering trees. At bottom are just visible the heads of Chandaka and Kanthaka moving away.

(3) Pursuit of the messengers. Five horsemen, half hidden behind the slope of a hill. The horses' tails tied up in knots; tails of riders' caps fly in the wind. On the side of the slope, a willow-tree. Below, more pink-flowering trees, and low-growing plants. There is in the third scene an extraordinary sense of movement and of space, and a lively play of colour. It is very regrettable that this banner, one of the best works of art in the collection, is so incomplete. The five horsemen are in robes of bright yellow, blue, red, green, and brown respectively.

Scene (3) reproduced: *Serindia*, Pl. LXXVI; Waley, *Introduction to Study of Chinese Painting*, Pl. XXIII.

Upper fr.: $7\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

Lower fr.: $5\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

XCVI. SCENES FROM BUDDHA'S LIFE.

(1) A Buddha, attended by two figures who may be devas, touches the head of a young hermit. The Buddha may be Dīpāmkara, who predicted to Mānava, a young hermit, that he (Mānava) would one day be born as Sākyamuni. The essential characteristic of that story, however,

is that Mānava allowed Dipāmkara to walk over his body and *long* hair, in order that the Buddha might not soil his feet. There are countless legends of former Buddhas predicting to former incarnations of the Blessed One the future that awaited him, and identification is very difficult.

(2) A dead man (whose soul flies away on a cloud), an old man (supported by a boy in green), and a rich man on a bed supported by a friend in white. Behind is a Palace. The three evils of old age, sickness, and death are presumably represented here because the birth of Sākyamuni put men in possession of the wisdom which could annihilate these evils. That three out of the Four Encounters are here represented 'out of their chronological order', as has been suggested in *Serindia*, seems improbable.

(3) The dream of Mahāmāyā. Māyā lies on a couch in an open pavilion, on her right side. On a cloud (representing her dream) descends a white elephant with two attendants. On its back the naked infant Sākyamuni. As the elephant (in her dream) entered her right side, the Gandhāra are careful to put her lying on her left side. But the earlier artists at Barhut and Sanchi (see *Serindia*, p. 855) did not observe this rule.

(4) Return of Mahāmāyā to her father's palace. The queen wears a golden ornament on her head. She is attended by a servant and both walk away from the palace of King Suddhodana, a corner of the quadrangle of which fills the right-hand upper corner. Immediately behind her is a small shrine.

All accessories lost; but painted on light ground, and colours look very gay and fresh. Much use of white in architecture. Woodwork, red.

REPRODUCTION: *Serindia*, Pl. LXXIV.

PAINTING: 1 ft. 11½ in. by 6¾ in.

XCVII. SCENES FROM LIFE OF BUDDHA.

(1) Farewell of Chandaka and Kanthaka. To right on a low rock sits Sākyamuni, his hand raised in farewell. On left, under overhanging cliff kneels Chandaka on one knee, grasping Kanthaka's bridle. The

rocks are crowned with pine-trees. Beyond, a lake and blue mountains, with stormy clouds above.

(2) The cutting of Śākyamuni's hair (mentioned in most Lives, including the *Fo Pên Hsing Chi Ching*, XVIII, and *Buddhacarita*).

Śākyamuni is about to remove his four-pronged 'Prince's crown'. Towards him, knife in hand, advances the *deva* who magically transformed himself into a hairdresser; a second *deva*, with bare breast and arms, is at his side. The hairdresser is attired more like a Bodhisattva. In front kneel the Five Companions; behind are steep green cliffs, crowned with trees, and a sky full of swirling clouds.

(3) Śākyamuni, naked to the waist, sits in attitude of meditation on a low rock, his head crowned with a pile of leaves. He has commenced the life of Austerity.

There is an elaborate floral border at the sides of the banner and a canopy above. The top and bottom cartouches are orange; the other two, yellow. The landscape backgrounds have an astonishing dramatic force, though the actual handiwork is not very sensitive.

All accessories lost.

COLOURS: Landscape, green and slate-blue. Costumes, puce and dull red. Only strong notes of colour are two brick-orange cartouches.

REPRODUCTIONS: *Serindia*, Pl. LXXV; Waley, *Introduction to Study of Chinese Painting*, Pl. XXIV; *Burlington Magazine*, 'Monograph on Chin. Art', Pl. III.

PAINTING: 1 ft. 10 in. by 7½ in.

XCVIII. SCENES FROM THE LIFE OF BUDDHA.

(1) The Pleasures of the Palace. In background, on dais within verandahed building, Śākyamuni with Yaśodharā, his wife. In foreground a woman dances, while two attendants kneel on the left, each on a separate mat. On a large, bordered mat on right musicians play (a) wooden clappers, (b) pipe, (c) lute. The dancer, like the other figures, is purely Chinese.

(2) The Flight. The scene is bounded by the inner and outer walls

of the Palace. In the space between there is a two-storied pavilion, from the walls of which rises a cloud. On this cloud Sākyamuni, riding Kanthaka, is carried through the air. Devas (apparently in armour) hold aloft the horse's hoofs. Of the watchmen (clad in scale-armour) one looks over the wall, his back turned to the Palace, while four, standing outside the wall, face in the same direction as their companion.

All accessories lost. Colours much effaced; remains are dull red, green, and dirty yellow.

PAINTING: 1 ft. $7\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

XCIX. THE SEVEN TREASURES AND THE BIRTH OF BUDDHA.

A.

(1) A general with long shield divided into squares of colour and banner inscribed with the words — 將 'first general'. A character precedes them, but is illegible. (2) A lady, as in XCIII. (3) A treasure-box; here standing for the Jewel. (4) The Wheel, with flaming gem at centre. All three on spirals of coloured cloud.

Below:

(5) The Minister, a Chinese official with black hat, leading (6 and 7) the elephant and horse. Clouds as above.

B. *The Bath in the Lumbinī Garden.*

The infant Buddha stands in a golden laver, raised on a wooden stand between two palm-trees. Their tops are lost in masses of black cloud, and in the cloud, grouped archwise, appear the heads of the Nine Dragons of the Air. The *Lalita* mentions 'The Dragon King Nanda and his brother Upananda'.

The mention of Nine Dragons is peculiar to the earlier Chinese version of the *Lalita*; in the later version and in most other Lives only the Dragon King and his brother are mentioned.

Five women stand round, one holding a towel.

C. *The Seven Steps.*

The Seven Steps were made to North, East, South, West, Upwards, Downwards, to the Centre. It was while making them that the infant Buddha proclaimed: 'ended are Birth, Old Age, Sickness, and Death'. Four women bend over him, while his parents (?) watch on the left.

Broken at top and bottom. All accessories lost.

COLOURS: Considerable use of yellow; in cartouches, dragons (on background of black cloud), Buddha's basin, &c. Cloud-coils of light blue.

REPRODUCTION: *Serindia*, Pl. LXXIV.

PAINTING: 2 ft. 2½ in. by 7½ in.

E. SCENES FROM THE LIFE OF BUDDHA.

(1) Across the foreground five men run, their hands raised as though in fear. Above, the storm-god stands within a ring of drums; these are almost surrounded by a scroll of purple cloud. Behind, steep mountains. This seems to illustrate the words of the *Lalita*: 'Les grands nuages, les grandes ondées, la pluie . . . tombaient sur le corps du Bodhisattva' (Foucaux, p. 222).¹

(2) The Austerities. In a cave amongst jagged rocks Śākyamuni sits in meditation on a seat of grasses, naked except for red loin-cloth, and very emaciated. In the foreground facing one another lie a pair of deer. It hardly seems that they can symbolize the Deer Park at Benares, as has been suggested. The *I'a Yüan Chu Lin*, XI (Trip. xxviii. 4, 85 verso; Takakusu, vol. liii) refers to the place of Buddha's Austerities as a Deer Forest. In any case they are natural inhabitants of such a place as the Bodhisattva sought for his retreat, and the presence of such shy creatures accentuates his immobility.

(3) Bath in the Nairanjanā river. Śākyamuni, in same condition as in the preceding scene, is shown leaving the river with the aid of a weeping-willow branch, which a spirit, descending from the sky on a cloud,

¹ Cf. *P'ei Yao Ching*, XV 不避風雨: 'He did not retreat from wind or rain'.

places within his grasp. The *Chuang-yen Ching*, (verse portion) end of Ch. VII, has a couplet:

菩薩入河岸
神來低寶樹

‘When the Bodhisattva had entered the river bed a spirit came and lowered the precious tree.’

Head-piece and streamers preserved separately.

Painting somewhat broken. Colours effaced; only dull red and green.

REPRODUCTION: *Serindia*, Pl. I.XXVII.

PAINTING: 2 ft. 8 in. by 7½ in.

CI-CIII.

Part of a series of banners in Indian style. All are painted on pale grey silk, edged with silk of a somewhat darker tone. Head-pieces and side-streamers are in all cases lost; traces of bottom-streamers remain. Subject always a single figure, standing squarely on both feet and facing the spectator, on single large lotus. The figure, with short body and slender waist. Legs, stiff and pillar-like. All have elongated ears and *ūrnā*. Hair falls on shoulders in thin straggling ringlets, and shorter locks wave by side of ears, outlining the face. The feet are large and shapeless. Eyes white with large black pupils.

Dress. Dhotī and narrow stole passed round shoulders and hanging upon arms. Dhotī always in striped bands; stole is of contrasted colours on the two sides. Heavy tiara consisting of gold circlet, set in front with three massive triangular ornaments, chased and jewelled.

The series bears a strong resemblance to medieval Nepalese miniatures; probably both owe their origin to the eighth and ninth century Buddhist art of Bengal.

CI. BODHISATTVA.

Right hand in *abhaya-mudrā*, left in *vara-mudrā*. Dhotī red and green; stole green spangled with yellow on one side; light puce and white on

the other. Limbs outlined in red. Flesh yellow, shaded with red. Oval halo, with red-spangled drapery of canopy above. Under feet, single red lotus.

Corners and all accessories lost.

REPRODUCED (in colour): *Kokka*, No. 437.

PAINTING: 1 ft. 5 in. by 0 ft. 5½ in.

CII. BODHISATTVA* WITH LOTUS.

Head turned three-quarter left, slightly bent. Right hand in *abhaya-mudrā*; left hand by thigh carries long-stemmed pink lotus. Dhotī of striped dark green, pink and red, interwoven with yellow and blue. Stole red, spangled with yellow; on reverse side, blue spangled with white. Flesh white, shaded with pink; outlines dark red. Halo oval. Under feet, dark pink lotus. Overhead, remains of red canopy with white flower spots.

Left top and all accessories lost.

Probably the picture represents Padmapāṇi, the Bodhisattva related to the Dhyāni Buddha Amitābha in the Vairocana-T'āntric system.

REPRODUCED: *Serindia*, Pl. LXXXVII.

PAINTING: 1 ft. 8 in. by 0 ft. 5½ in.

CIII. THE BODHISATTVA VAJRAPĀṆI.

Right hand in *vara-mudrā* by side, holding long yellow-stemmed lotus. Left hand holds vajra at breast; it stands upright in the palm of the hand. Dhotī of dark red, yellow, light blue and white interwoven. No stole. Girdle of dark red, with flower pattern in white and yellow, passed round hips and knotted on left. Narrow band of white comes over right shoulder and crosses under girdle. Flesh a uniform green, with palms of hands and edge of soles of feet red. Under feet, double dark-pink lotus, with yellow stems rising on either side of picture. Halo circular. Overhead, straight band of canopy red, with pattern of large flowers in blue, white, red, and green, and pendent tassels. Under right tassel a Tibetan inscription, read by Dr. Barnett: *ba-ca-ra-ban-ne*.

Vajrapāni is the Bodhisattva related to the Dhyāni Buddha Akshobya in the Vairocana-Tantric system.

REPRODUCED: *Serindia*, Pl. LXXXVII; *Kokka*, 437.

PAINTING: 1 ft. 9 $\frac{1}{4}$ in. by 0 ft. 5 $\frac{1}{2}$ in.

CIV. BODHISATTVA.

Standing with back to spectator, but head thrown back over left shoulder so as to be seen in profile. Thick black hair looped over forehead. Long, narrow, curving eye; protuberance above bridge of nose. Thick lips. Left hand pendent, holding blue scarf. Right hand holds up lotus bud above right shoulder. Upon the lotus (owing to faulty copying) appears to rest an elliptical gold ornament which contains the chignon of back hair. Figure very erect, with hollow back. Red and blue lotus under feet. Canopy with swinging tassels and bells.

This is a copy (probably a tracing) from the same original as was used for CCCCVI (see *Serindia*, p. 1008). The profile pose is very rare in Buddhist art and hardly occurs in Indian art until medieval times. The physical type here shown is also not at all Far Eastern. It has even been suggested that it is Western Asiatic; but considering the great variety of type in India alone, it is perhaps unnecessary to go so far afield.

COLOURS: Skirt and drapery across back red. Girdle and drapery at neck green. Stole green and light blue. All much worn.

PAINTING: 2 ft. 1 in. by 0 ft. 7 in.

CV. BODHISATTVA (perhaps MANJUSRI). (Fragment.)

Figure (lost from below the knee) was standing facing the spectator. Right arm bent up at elbow, hand extended palm uppermost, holding between finger and thumb long stem of pink lotus on which rests a book. Left hand raised before breast, palm out, thumb and third finger joined. Skirt of transparent white stuff, spotted with red, over green langotī; stoles of dull red, green, and brown. Small curls along forehead. Remains of yellow paint on right hand. Indian style.

PAINTING: 0 ft. 11 $\frac{1}{2}$ in. by 0 ft. 7 $\frac{1}{4}$ in.

CVI. VIRŪPĀKSHA, GUARDIAN OF THE WEST.

Stands on head and raised knee of demon, full-face towards spectator. Sword hangs by right side; right hand on hilt, left hand grasping right wrist. Tiara instead of the usual helmet. Plain round collar without fastening. Disks of mail over shoulders. Oblong scales of armour in skirts. Face very dark, shaded with red. Hair above tiara in high top-knot; falls over shoulders in heavy mass with golden bands. Demon bald, tusked, and square-faced. Flame-bordered halo. Remains of canopy-bells at top of picture, and band of ornament at bottom.

Upper end of painting and all accessories lost.

PAINTING: 1 ft. $5\frac{1}{2}$ in. by 0 ft. $5\frac{1}{4}$ in.

CVII. DHṚTARĀSHTRA, GUARDIAN OF THE EAST.

Upper end of painting lost and all accessories, except three out of four bottom streamers of light brown silk.

He stands three-quarters left on back and hand of demon, who rests on knees and elbows. He holds arrow at his breast with winged end in his left hand. In his left hand the demon grasps a red scaly snake with gaping, dragon jaws.

Dhṛtarāshtra has no mantle or tiara, but wears instead a helmet with wide-curling rim and orange plume. Sausage-shaped collar clasped under chin. No scale-armour is shown, but we may suppose that it is covered by the white doublet which he wears. But the greenish oblong pleating at edge of doublet and at shoulders may represent oblong scales of armour. Face human, with narrow eyes, full lips, small moustache, and tuft on chin.

COLOURS: Much effaced. General tone of yellow-green; red alone remains strong.

PAINTING: 2 ft. 0 in. by 0 ft. 7 in.; length of whole, 4 ft. $8\frac{1}{2}$ in.

CVIII. VIRŪPĀKSHA, GUARDIAN OF THE WEST.

Faces spectator, standing on head and knee of contorted demon. Left hand at waist holds naked sword upwards and aslant across the body, right hand supporting blade at breast. Head turned towards right

shoulder. The pose is that of the more Indian Lokapālas. Scale-armour round-edged on shoulders, body, and skirt. Skirt has red border and pleated green edge, and is split up in front. Apron and flaps over hips are of blue leather cut separately, ornamented with metal work and jewels. The breastplate is of light blue leather elaborately ornamented with metalwork. The materials intended by the artists are not easy to recognize, for the picture is an unintelligent copy by a hand that tended to mere decoration. The halo is green, with dark carmine cloud curling above. The demon sprawls on his back, clasping the Lokapāla's leg with his right hand.

Complete with all accessories save for weighting-board. Head-piece of cream-coloured silk, with broad edging of salmon-red. Suspension loop of brocade. Side-streamers of thin myrtle-green silk with flower and insect motifs in paste.

REPRODUCED: *Serindia*, Pl. LXXXIV.

PAINTING: 2 ft. 2½ in. by 0 ft. 6¾ in.; length of whole, 6 ft. 1 in.

CVIII*. BODHISAT'TVA.

Same series as CV.

Figure stands facing spectator, weight thrown on right hip and body inclined to spectator's right. Right hand in *abhaya-mudrā*; left hand extended at side carrying long-stemmed pink lotus. Row of curls across forehead and black locks hanging over shoulders.

Broken and faded. All accessories lost. Flesh a dull luminous pink. Stole purple with green reverse; but green has almost disappeared.

PAINTING: 1 ft. 6 in. by 0 ft. 6¾ in.

CIX. DHRTARĀSHTRA, GUARDIAN OF THE EAST.

Stands slightly right, with bow in lowered left hand, arrow (incomplete through fading) in right hand. Same series as CVIII*, which otherwise consists only of Bodhisattvas.

On skirts and shoulders scale-armour outlined red and buff; but on body no scales marked and coat painted plain green. On shoulders are flaming jewels on short lotus stems. Arm-guards also of plain leather,

painted with disk pattern in shades of dark pink, and finished at top by stiff outstanding green ruff, like the usual ankle guard. Solid gold and jewelled crown, which allows hair to be seen in festooned edge on forehead.

Face, with conventionally twisted eyebrows, wrinkles over nose, and round glaring white eyes, tends to monster type; but features are otherwise human.

Both ends and all accessories lost. Remainder much faded and discoloured.

PAINTING: 10 ft. 11 $\frac{3}{4}$ in. by 0 ft. 7 $\frac{1}{8}$ in.

CIX*. BODHISATTVĀ (perhaps Ratnapāṇi).

Same series as CV.

Figure stands almost facing spectator, weight thrown on left hip. Left shoulder slightly drawn back, and head turned over right shoulder. Hands placed together at breast supporting flaming jewel. Skirt of transparent white stuff, spotted with dull red, over pink *langotī*. Stoles of dull red and green. Remains of yellow paint on face. Black hair falls over shoulders.

Considerably broken and all accessories lost.

PAINTING: 1 ft. 4 in. by 0 ft. 7 $\frac{1}{4}$ in.

CX. FRAGMENT OF 'PARADISE'.

Left side only of central Buddha with left hand in *vitarka-mudrā*; end of altar; parts of four attendants. Red-pillared buildings above, with railing and trees.

PAINTING: 1 ft. 10 in. by 0 ft. 9 in.

CXI. MAHĀSTHĀMAPRĀPTA.

Stands facing the spectator, left hand by side, right hand carrying transparent vase with metal base and neck, in which are a red lotus bud and leaves. In front of tiara, in place of Dhyāni Buddha is a similar vase with two scarlet lotuses. Arms and chest bare save for metal ornaments. Sash of red and white lozenge pattern. Hair falls over shoulders in solid, club-shaped masses.

In the *Amitāyurdhyāna-sūtra*, paragraph 19, Mahāsthāmaprāpta is described as wearing in his crown 'a precious vase full of light that illumines all Buddha-things'. According to the *Kaijōki*¹: 楷定記, a treatise¹ upon the commentary on the *Amitāyurdhyāna-sūtra* by the Chinese Shan-tao (A.D. 613-81?), Mahāsthāmaprāpta keeps in this vase the bones of his father and mother in a previous incarnation. As the source of this statement Ken-i gives the *Pēn Yüan Ching* 本緣經, but it is not clear what book he means.

CXII. DHṚTARĀSHITRA, GUARDIAN OF THE EAST. (Fragmentary.)

Stands three-quarter left on back of crouching demon. Right hand at breast with arrow; left hand and arm lost, but half of bow below (?). Scales of helmet and shoulder-flaps are round-edged, overlapping downwards. On skirts oblong, overlapping upwards. On lower part of body armour consists of hexagon pattern of interlaced strips. The barbed end of the arrow is partially preserved. Cherry-coloured cinquefoil pattern on collar. Red tuft above helmet, and scrolls of flame above.

PAINTING: 1 ft. 11 in. by 0 ft. 7 in.

CXIII. BODHISATTVA.

Figure preserved complete up to tassels of canopy, but background to right and left of head lost. Walks from spectator, presenting three-quarter-right back view, left hand swinging behind back, and fingers gathering up skirt. Right hand raised, carrying at shoulder-level some object now lost, probably a bowl. Head in profile as in CIV, which in type of face and head-gear this picture also resembles. Soles of feet and inner side of hands drawn in red; remains of colour on dress bright red, chocolate brown, and white.

PAINTING: 1 ft. 3½ in. by 0 ft. 6¾ in.

CXIV. VIRŪPĀKSHA, GUARDIAN OF THE WEST. (Fragment.)

Faces spectator. Right hand in *vitarka-mudrā* at breast; left below it, fingers clasping sword-top (?). Head turned towards right shoulder. Remainder of painting and all accessories lost. Coat of mail with round-

¹ By the Japanese priest Ken-i (A.D. 1238-1304).

edged scales on body and tight-fitting elbow-sleeves of oblong scales. Face human, with magnified eyes. Blank cartouche for inscription.

PAINTING: 0 ft. 8 in. by 0 ft. 7½ in.

CXV. LOKAPĀLA. (Fragment.)

Back of helmeted head, halo, and right shoulder only preserved. Helmet of round-edged scales, with plum and outcurling protective rim. Sausage-shaped collar with scroll ornament and long tasselled tie. On shoulder oblong scale-armour, scales overlapping upwards. Halo of pea-green with flame border.

Greatest measurement, 0 ft. 7¾ in.

CXVI. THE GUARDIAN DEMON VUHYAPĀDA. (Fragment.)

Figure (to waist only) of demon with flat nose, large staring eyes, white draperies flying back from head-dress, flame-bordered halo. Carries a *raja*-stick festooned with red wrappings. Head turned to left. Inscribed: 密迹大力金剛 ('Hidden-traces Great Strong Thunderbolt').

The Vuhypāda were demons who through forming Buddha's intimate body-guard knew his secret deeds and thoughts. In the third section of the *Pao Chi Ching* 寶積經¹ a Vuhypāda reveals Buddha's three sorts of secret: (1) bodily, (2) verbal, (3) mental.

PAINTING: 0 ft. 7 in. by 0 ft. 7 in.

CXVII. BODHISATTVA.

Stands three-quarters left on lotus outlined in red. Right hand holds up bud of scarlet lotus; left hand is in *vitarka-mudrā*. A small *stūpa* (?) is painted on central ornament of tiara. In general style of painting and representation resembles CIV, CXIII ('Chinese Bodhisattva' type), &c. Canopy above swings as though in the wind; over it a band of red with much-effaced pattern of sprinkled flowers. Narrow red line at each side of banner. Retains head-piece, painted centre of which has perished. The hole has been patched with brown gauze. The banner itself is made of exceptionally dark gauze.

PAINTING: 2 ft. 3½ in. by 0 ft. 6¾ in.

¹ Tripitaka, v. 7, fol. 34 seq. Takakusu, vol. xi, p. 42.

CXVII*. BODHISATTVA.

Very similar in pose and workmanship to CXVII, but not from the same original. Right hand as before holds scarlet lotus bud; but left hand is held horizontally before breast. In front of tiara is white lotus bud instead of *stūpa*. Red line at each side, but no red band above. Canopy not wind-swept. Mantle purple-brown. Painted on exceptionally dark silk, much discoloured.

PAINTING: 2 ft. 2 in. by 0 ft. 7 $\frac{1}{8}$ in.

CXVIII. KSHITIGARBHA AS MONK.

Stands three-quarters left on pink lotus, feet somewhat apart as though walking. Hands held before body, the right hand swinging a water-vase. Figure has blue, shaven head and wears priest's under-robe and mantle barred with black and mottled with patches of scarlet, green, and blue. Lining of both robes scarlet. Toes outlined in red. On left, cartouche with inscription 南无大聖地藏菩薩 ('Praise to the Great Wise Kshitigarbha Bodhisattva'). All accessories lost.

For Kshitigarbha's blue head, see *Makura no Sōshi*,¹ 237: 'My Lord Abbot's shaven head had an admirably blue tinge, exactly like the representations of the Bodhisattva Kshitigarbha.'

PAINTING: 2 ft. 0 $\frac{1}{2}$ in. by 0 ft. 6 $\frac{3}{4}$ in.

CXIX. KSHITIGARBHA AS MONK.

Stands three-quarters left on single lotuses yellow and white. Right hand raised carrying flaming jewel; left horizontal, with palm on breast; thumb and second and third fingers joined. Dress consists of mantle and under-robe. Right shoulder and arm bare. Jewellery comprises necklace, bracelets, and ear-rings. Shaven head painted grey, 'Chinese Bodhisattva' type. Mantle scarlet, lined with pale blue. Under-robe green with brown border. Four bottom-streamers preserved separately; other accessories lost.

PAINTING: 2 ft. 11 in. by 0 ft. 10 $\frac{5}{8}$ in.

¹ Commonplace book of the tenth-century Japanese Court-lady, Sei Shōnagon.

CXX. AVALOKITĒSVARA?

The figure walks from spectator, to whom it presents three-quarter back view. Head turned back over right shoulder. Right hand raised carrying mottled glass jar.¹ A bow of drapery coming from in front is tied at nape of neck, and falls in long ends behind; jewelled chains gather up skirt in a sort of panier at the back. Hair done in rounded masses at corner of head, and swings in two locks over right and left shoulder. Face unusually treated; outline drawn by forehead, cheeks and upper lip. Nose added as an excrescence, and mouth and very small chin awkwardly joined on below. Perspective of hands and feet also clumsily rendered.

Painted on pale grey gauze covered with fine coat of silvery white glaze. Upper part, showing canopy, has cracked. All accessories complete. Head-piece of grey silk gauze, with binding of pale pink. Side-streamers of green silk. Bottom-streamers of grey silk stamped with running scroll of stem and leaves in blackish-grey paste. Weighting-board painted dark red with flower and leaf design outlined in grey.

COLOURS: Mantle green; skirt yellow, shaded with two shades of orange.

REPRODUCED: *Serindia*, Pl. LXXVII.

PAINTING: 1 ft. 10½ in. by 0 ft. 7 in.; length of whole, 5 ft. 8 in.

CXXI. BODHISATTVA OF THE SUN (SŪRYAPRABHĀ).

Stands facing spectator on lotus rising from water of tank, with decorated railing in background. Hands together at breast support disk containing the cock, symbol of the sun. In this instance the bird has two not three legs. It is outlined in red. The hair of the Bodhisattva is drawn up from the forehead and done in very high top-knot, almost covered by elaborated tiara ornamented with flowers, and a large trilobate jewel in front. Elaborate armlets are also worn, besides the usual necklace, &c. Face

¹ In the jar or, as it appears, on the jar is a red lotus with pendent petals on which rests a white lotus bud. The jar resembles in shape and in rim that held by Samantabhadra in XXIII, in which there are also red flowers, possibly lotus. (Miss Chapin.)

large oval with half-closed eyes. Behind head a circular halo with flame border, and above an elaborate draped valance.

The figure is drawn throughout in white outline only and not painted except for touching-up of jewels and flowers in yellow; floral spot patterns in yellow on robe and breast draperies. Outlining of cock in red, and painting of lips in same. Inscription on cartouche: 日曜菩薩 ('Bodhisattva of the Sun'). Presumably identical with the 日光 Bodhisattva who attends upon Bhaishajyaguru.

The lower part (undivided length of silk instead of streamers) shows a repeating diamond spot pattern also outlined and probably stencilled in white. The 'spots' are composed of pairs of naturalistic geese (also symbols of the sun) facing each other and surrounded by foliage. For a closely resembling pattern cf. Fenollosa, *Epochs of Chinese and Japanese Art*, vol. i, p. 110, on a fabric from the Shōsō-in. Head-piece has lotus-flower and leaf-design in white. The weighting-board is painted with conventional rosettes in green and black on red.

The whole design of the banner is repeated on the back, but not traced through, as in the case of the gauze paintings, so that the position of the parts is not reversed.

REPRODUCED: *Serindia*, Pl. CXIII (goose-design of lower part).

PAINTING: Length of whole, 7 ft. 0 in. Width 9½ in.

CXXII. BODHISATTVA WITH CENSER.

Stands facing spectator on lotus originally pale blue. Right hand raised holding censer; left hand droops, palm outward. Arms bare to shoulders. Stole takes form of narrow, flat band, hanging in V-shaped curve to knees and thrown in narrow pointed loops over arms. Face long, broad, and rather heavy, projecting to chin. Underline of eyes almost straight. Ears slightly elongated and pierced, but without rings. Most of hair and tiara lost. All accessories lost. Broken about top and faded, but figure almost intact. Little colour left save red of stole, which has green reverse.

PAINTING: 1 ft. 11¾ in. by 0 ft. 6¾ in.

CXXIII. VAJRAPĀNI.

'Chinese' demon-type. Stands facing spectator. Upper half of figure and head turned three-quarters right; right hand by side grasps *vajra* (its jewelled top appearing behind right shoulder?). Left arm bent up at elbow and fist clenched. Right foot turned up, with sole exposed. Of same type as CXXXIV (q.v.), but execution much rougher. Flesh shaded with cherry-coloured strokes, here so much conventionalized as to resemble the make-up of a Chinese actor.

Retains head-piece (centre decayed). Side-streamers preserved separately. No weighting-board. Side-streamer (left) of faded bluish silk, stamped with motifs of flowers or insects in black and whitish glazed paste. Side-streamer (right) plain green silk. Four bottom-streamers of dark blue silk, stamped as left side-streamer and patched with green.

PAINTING: 2 ft. 1 in. by 0 ft. 7½ in.

CXXIV. AVALOKITEŚVARA.

Stands facing the spectator. Right hand at breast in species of *vitarka-mudrā*; left hand pendent at side holds water-vessel, behind and below which the loose end of A.'s stole (red with green reverse) waves. Naked to waist. Stands on pedestal of green lotus-pod; pink petals below. Break across left arm sewn together with thick thread. Red and yellow valance painted across top of picture impinges on part of halo. Head-piece sewn on to picture with same thick thread. Triangle originally contained painting, but is now patched with piece of grey spot-pattern damask. Border of plain silk. Pink suspension loop.

COLOURS: Flesh pink, shaded with white. Girdle yellow, shaded with orange-red. Touches of thin blue on skirt.

PAINTING: 1 ft. 10 in. by 0 ft. 6½ in.

CXXV. KSHITIGARBHA AS MONK.

Similar to CXVIII. Stands three-quarters left on pink lotus, feet somewhat apart as though walking; hands held before body (without vase). Right hand open, with first and fourth fingers outstretched; thumb,

second, and third finger bent up. Left hand horizontal above it, with palm downwards and fingers straight. Figure has shaven head (white) and wears monk's under-robe and mantle, but retains some Bodhisattva decorations, such as bracelets, armlets, necklet, and ear-rings. Under-robe (green with red border) appears only below knee. Mantle of mottled green, orange, and white divided into squares, as in CXXVIII, by heavy blackline. On cartouche (in reverse) the inscription: 南无地藏 ('Praise to Kshitigarbha'). On yellow suspension tab above the character 華 ('hua' = flower).

Retains head-piece of printed silk, much faded. Edges bound with red silk, much decayed. Suspension-tab of yellow and dark green silk.

REPRODUCED: *Serindia*, Pl. LXXXIII. •

PAINTING: 1 ft. 10 in. by 0 ft. 7 $\frac{1}{8}$ in.; length of whole, 2 ft. 8 in. • •

CXXV*. BODHISATTVA WITH CENSER.

Traced from same original as CXXII, but in reverse. The V-shaped stole has large rosettes in green and white. Colouring much better preserved than in CXXII. The tiara is complete, and stands out against pale blue of halo with its lotuses, jewels, and flames. Head-piece has been detached and is preserved separately.

COLOURS: Stole bright crimson with large half-rosettes in copper-green and white placed alternately along the edges, its reverse being green. Drapery across breast also bright red; skirt brownish-yellow with folds in red. Skirt-border slate blue.

PAINTING: 2 ft. 2 $\frac{1}{4}$ in. by 0 ft. 7 $\frac{3}{8}$ in.; length of whole, 2 ft. 8 in.

CXXVI. LOKAPĀLA IN ATTITUDE OF OFFERING.

Stands three-quarters left upon curling clouds, feet apart walking, hands in *anjali-mudrā* at breast. Wears a modification of usual Lokapāla dress, but lacks weapons and is human, not demonic.

Coat of mail ends well above knee and has high open collar. Corslet small, and buckles over shoulders with straps. Scales of coat of mail oblong throughout. Leg-greaves have metal framework and elongated disks.

Deep black hair festooned on forehead, with thick lock before each ear. Plain circular halo. •

All accessories and upper end of painting lost. The remainder well preserved.

At the bottom of the picture an inexperienced hand has scrawled a nose, eyes, and ears in red and a face in black outline with touches of red.

COLOURS: Skirt is crimson, with quatrefoil spot pattern in white and yellow. Skirt-border, mantle-border, &c., in slate blue picked out with narrow lines of white and black. Halo pea-green. Face pink, with white high-lights.

REPRODUCED: *Serindia*, Pl. LXXXIII.

PAINTING: 1 ft. 10 $\frac{3}{4}$ in. by 0 ft. 6 $\frac{3}{4}$ in.

CXXVII. PAIR OF MANDARIN DUCKS (?)

The banner is of dull red damask woven with small conventional floral pattern (cf. the fragments of damask reproduced in *Serindia*, Pl. CXXI). It is ornamented with design of two flying ducks, carrying trailing sprays of water-plants in their bills, drawn in black ink, touched with white. Band of scroll pattern below.

The banner retains all accessories except side-streamers. Head-piece of plain silk, doubled. Face and back of head-piece painted with floral design. Sides bordered with grey silk. Suspension loop of printed silk with floral pattern. Bottom of head-piece held between two cane stiffeners. The cases are wound round with raw white silk thread, over which coloured silk threads cross in a diagonal pattern.

The four streamers (one incomplete) are of dark olive silk gauze, woven in the same lozenge pattern as the valance-streamer illustrated in *Serindia*, Pl. CXX, and stamped with bird, flower, and insect motifs as in *Serindia*, Pl. LXXX.

Weighting-board consists of layers of coarse woollen material, glued together and covered with light red gauze similar to that of streamers, then lacquered dark red on each side, but lacquer now mostly lost. It is

attached to stiffeners of streamers by three loops of red silk thread, sewn along top; edges of holes strengthened with strips of bronze foil.

Perhaps dedicated on the occasion of a marriage, the mandarin-ducks being a symbol of wedded bliss.

PAINTING: 1 ft. 5 in. by 0 ft. 5½ in.; length of whole, 3 ft. 11 in.

CXXVIII. BODHISATTVA.

Stands facing spectator on pink lotus. Right hand held down in front of hip, left raised from elbow and hand turned out, palm up; second and third fingers of both bent, and other fingers extended. Dress and coiffure a simplified form of the Chinese style. Colouring less transparent than usual. Top-knot of double leaf form; tiara a simple fillet with jewel in front and lotus buds and white streamers at ears. Robe very long and full, pulled up in overhanging folds at knee, and trailing on ground at sides, as in *Serindia*, Pl. I.XXXII. Below the lotus a band of cinquefoil rosettes. Upper end of painting lost, and all accessories missing, except remains of blue-green bottom-streamers. Slightly broken and colours dimmed, but otherwise in good condition.

COLOURS: Shirt yellow shaded with orange. Stole cherry-colour with green reverse. Traces of pink-white pigment on flesh.

REPRODUCED: *Serindia*, Pl. I.XXXVII.

PAINTING: 1 ft. 3½ in. by 0 ft. 6½ in.

CXXIX. DHĀRTARĀŚHTRA, GUARDIAN OF THE EAST. (Same series as CXXVIII.)

Stands facing spectator on hand and knee of seated demon, head turned towards right shoulder, weight thrown on right leg, and left side relaxed. Supports arrow with both hands, and carries bow slung on left arm. Coat of mail reaches mid-thigh; scales round-edged and overlapping downwards on body and shoulders, oblong on skirts; overlapping not indicated. On each shoulder, on short lotus stem, stands a flaming jewel.

Head and neck protected by helmet of plain leather, with rim curling out at ear, and high sausage-shaped collar, as in CVII. The centre-piece

strengthening the lower belt is in the shape of a horned-beast mask (white horns and staring white eyes). Tiger-skin flaps over hips.

Breeches tucked inside greaves; greaves of whole leather or plate-armour with variegated appliqué disks over calves. Arm-guards of striped horizontal bands round arms. Shoes have gold binding and ornamentation round sole.

The face is solemn, not demonic.

Upper part of painting lost and all accessories save remains of bottom-streamers as in CXXVIII.

COLOURS: Armour yellow. Shirt yellow, shaded with orange. Red on collar and borders of helmet and coat of mail.

REPRODUCED: *Serindia*, Pl. LXXXVII.

PAINTING: 1 ft. $3\frac{3}{4}$ in. by 0 ft. $5\frac{3}{4}$ in.

CXXX. AVAOKITIŠVARA. (Fragment of banner.) Ninth century.

Stands facing the spectator on blue and pink lotus. Head above eyebrows lost. All accessories and margins missing. Naked to waist, save for jewellery and draperies. Flesh outlined in red. Right hand at shoulder with palm displayed in a species of *vara-mudrā*; left hand at breast. Vivid green sash; cherry-coloured skirt. Drawn on top of another design which faintly shows through round head and shoulders. The blue lines round left arm and right shoulder seem intended to mask this design. Skirt shaded to indicate folds of drapery; flesh shaded in red. This is one of the few paintings in the collection which seems to be the product of an artist, not a mere workman. The colouring is particularly successful.

PAINTING: 1 ft. 6 in. by $6\frac{1}{2}$ in.

CXXXI. SAMANTABHADRA.

The Bodhisattva is seated on his usual steed, the white elephant, but without attendant. He sits cross-legged on his lotus cushion, both hands held out from elbow in a species of *vara-mudrā*. The elephant is seen three-quarters right; Samantabhadra practically faces the spectator. He is of Chinese type, with particularly gentle, refined features. The

elephant has right front paw raised. All six tusks are visible. Harness consists of jewelled head-stall; breast-band hung with leaf-shaped pendants. Red saddle-cloth. Samantabhadra has white rope (?) round neck and falling loosely over lap.

All accessories and both ends of painting lost.

COLOURS: Much gone.

PAINTING: 1 ft. 10 in. by 0 ft. 7½ in.

CXXXII. VAJRAPĀNI.

Stands facing spectator in pose of violent rage, head and shoulders leaning forward, and head turned three-quarters over left shoulder. Right arm raised above head; fist clenched. Left arm by side, grasping *vajra*. Lines marking musculature have degenerated into a mere pattern, as has also the shading of the flesh, which is here a diaper or lattice-work of pink. Hair falls over shoulders; mouth wide open. For Vajrapāni, see CXXXIII.

COLOURS: Flesh pink. Skirt Indian red. Stole two shades of green.

REPRODUCED: *Serindia*, Pl. LXXXVI.

PAINTING: 2 ft. 7 in. by 0 ft. 10 in.

(Streamers of soft grey silk damask woven in lattice-work pattern preserved separately.)

CXXXIII. VAIŚRAVANA, GUARDIAN OF THE NORTH.

(Fragmentary.)

Stands facing spectator, his feet supported upon the upturned palms of a *devī*, whose bust rises from a lotus. Right hand holds miniature *stūpa*, partly lost; left hand holds pike with pennon. Large sword in scabbard hangs slantways across legs from broad black hip-belt. Coat of mail exceptionally long in skirts, which reach to ankles, and leave visible below only the edge of a billowy red drapery and finally ankles and feet also encased in scale-armour. Scales very large; oblong in skirts, with small circle taken out of each. High on the right edge, and overlapping upwards as shown by shading; round-edged over body, ankles, and feet. No corslet or breastplate; coat cut low exposing long neck.

The face is human, but with exaggeratedly large eyes and frowning expression. The figure below may be Śrī Devī, who plays so important a part in the *Śvarṇaprabbhāsa Sūtra* and later in the special Tantric sūtras devoted to Vaiśravaṇa; see above on XXVI and XLV.

All accessories lost, except remains of head-piece and torn side-streamers (preserved separately).

COLOURS: Red, gold-yellow, and greeny-brown.

PAINTING: 1 ft. 8 in. by 0 ft. 7 in.

CXXXIV.. VAJRAPĀNI.

Demon of Chinese type, with muscular figure and large head upon hunched shoulders, standing slightly to right in tense attitude, with feet planted apart on two lotuses, head turned back over right shoulder. Left hand supports end of ornamental *vajra*, which rises by the demon's head. Right hand, with fingers outspread, steadies the *vajra*.

Dressed in short skirt, narrow stole, with bracelets, &c., like those of a Bodhisattva. Hair falls in club-like locks over shoulders. Grotesque face with enlarged staring eyes, misshapen nose, and moustache and beard in long straggling tufts. The halo is a disk of light green with flames creeping round edge. Conventional thunder-cloud behind, of purple and white. Draped valance in vandyked band above.

'Vajrapāni' is a generic name for *vajra*-holding, demonic beings. There is, however, a specific 'Vajrapāni Bodhisattva', and this may be the deity here represented.

Banner complete and well preserved. Head-piece and suspension loop of silk gauze bound with apricot silk. Side and bottom streamers of dark green and dark blue silk respectively. Weighting-board with enclosed palmette design in black on red ground.

COLOURS: Flesh is shaded with pink. Skirts red. Stole green with purple-red reverse. Stands on right foot on purple lotus; left foot on blue lotus.

For replica, see CCCCVIII.

REPRODUCED: *Serindia*, Pl. I.XXXVI.

PAINTING: 2 ft. 2 $\frac{3}{4}$ in. by 0 ft. 7 $\frac{1}{4}$ in.; length of whole, 6 ft. 2 $\frac{1}{2}$ in.

CXXXV. VAISRAVANA, GUARDIAN OF THE NORTH.
 . (Fragment.)

Top lost down to waist. Stands facing spectator, on head and arm of seated demon, knees bent outwards. Left hand by side grasps pikestaff; right arm lost. Narrow skirts of coat of mail reach to knees with oblong scales shaded as if overlapping upwards; greaves; black shoes ornamented with gold; traces of orange skirt and stole of dull chocolate and blue. A shaped tiger skin falls in deep flaps over hips and in trefoil-shaped apron in front. Greaves are of scale-armour, scales round-edged, overlapping upwards, and arranged in horizontal bands. The demon crouches on a platform shut in by a red wooden railing. His flesh is light grey-blue.

REPRODUCED: *Serindia*, Pl. LXXXV.

PAINTING: 1 ft. 5 in. by 0 ft. $7\frac{3}{4}$ in.

CXXXVI. BODHISATTVA.

Pose, coiffure, and dress the same as CXXII and CXXV*, and figure probably traced from the same original. Right hand, however, holds flaming jewel instead of censer, and many small differences may be noted in details of dress and jewellery. A gauzy blue stole is added which drapes upper arms and fills spaces of background between hanging draperies. Inside of ears and hands and lower lines of feet drawn in red.

The banner retains head-piece, but all streamers lost. Head-piece is of buff silk originally painted with floral design, and binding of same.

COLOURS: Stole red with green reverse. Halo-centre light blue.

PAINTING: 2 ft. 4 in. by 0 ft. $6\frac{3}{4}$ in.; length of whole, 2 ft. 9 in.

CXXXVII. MANJUSRI.

Same series as CXXVIII and CXXIX.

Figure stands three-quarters right on conventionally represented yellow-centred pink and white lotus. Right hand carries sword over shoulder; left arm raised from elbow and hand held well out, palm uppermost.

Pose and features resemble the 'Nepalese type'; cf. CVIII*, &c. A long rope of white and blue beads (?) hangs over shoulders and down to knees. Close-fitting, striped skirt. Stole chocolate brown on one side, yellow on the other. Girdle of pink and white scroll-patterned stuff with green and yellow ends. Tiara a single circlet set with three high triangular gold ornaments. Hair done in high black cone on top of head and in ringlets over shoulders. Flesh painted dark olive-green throughout, with traces of red on inner ear, lips, &c.

For similar representation of Mañjuśrī see CCCCXX. Between the blank cartouche and the elongated halo appears something which resembles the tail of a snake, but is probably the end of a cloud-coil. Broken round the edges and across right arm.

REPRODUCED: *Serindia*, Pl. LXXXVII.

PAINTING: 1 ft. $3\frac{3}{8}$ in. by 0 ft. $5\frac{3}{8}$ in.

CXXXVII*. VIRŪPĀKSHA, GUARDIAN OF THE WEST.

Stands three-quarters left on demon (of whom only a few sprouts of red hair remain). Before him he holds a long-hilted sword in scarlet-and-blue scabbard, jewelled end of which rests on demon's head. Left hand grasps the hilt; right hand laid on jewel at top of sword-hilt. The scale-armour is in oblong scales both on skirt and body. Face extremely hirsute. Bright red lips, staring eyes. Tiara partly destroyed. This painting is apparently a replica of CCLXXXIX (inscribed) and CCCCXXXVI.

COLOURS: Mantle chocolate. Skirt red with blue border. Under-skirt white. All accessories lost, and both ends of painting.

PAINTING: 1 ft. $5\frac{1}{2}$ in. by 0 ft. $6\frac{7}{8}$ in.

CXXXVIII. VAISRAVANA, GUARDIAN OF THE NORTH.

Stands three-quarters left, on back of demon (incomplete) who crouches on hands and knees. Left hand on top of halberd; right hand raised supports on forefinger a scarlet lotus bearing a miniature *stūpa*. Dress and general-style similar to CXXXVII*. Feet (missing in CXXXVII*) are here in sandals. Breeches tucked into greaves instead of worn over

them. Face human except for grotesque circular eyes with scarlet rims. Stole grey (formerly blue), with green reverse.

Top and bottom of painting lost. Accessories preserved separately.

REPRODUCED: *Serindia*, Pl. I.XXXV.

PAINTING: 2 ft. $5\frac{1}{2}$ in. by 0 ft. $10\frac{1}{2}$ in.

CXXXIX. BODHISATTVA.

Stands turning slightly to left, on large open lotus. Right hand raised holding at shoulder-level a round bowl of mottled green glass with metal rim; left hand hanging by side with thumb and forefinger joined. Trailing pink skirt with blue border. At waist its upper edge is turned over and forms a short white overfall, which is held round hips by white girdle and belt bound with gold. Below knees it is looped by jewelled chains hanging from waist and falls upon lotus at sides; while in front, over ankles, it reveals an under-robe of dull red with green border. Upper half of body nude except for band of purplish drapery and filmy blue stole. Jewellery consists of gold bracelets, armlets, ear-rings, tiara, and heavy necklet.

Head-dress consists of narrow fillet of white drapery, ending in short streamers at ears, and with narrow white band hanging in long loop to knees. In centre, over forehead, it supports gold ornament set with square upright jewel in middle and ending in two lotus buds which spring backwards over hair. At ears are flaming jewels and pointed lotus buds from which hang tassels on short chains. Hair falls in heavy locks to elbows. Slight moustache and tuft of beard on chin.

Halo with green centre surrounded by yellow band, within rings successively of red and white, and bordered finally by wide ring of transparent blue deepening to solid blue at outer edge. Canopy dome-shaped in centre and having upturned edge ornamented with tassels and flaming jewels.

All accessories lost. The painting is typical of the 'Chinese' Bodhisattva class.

REPRODUCED: *Serindia*, Pl. I.XXIX; *Thousand Buddhas*, Pl. XXIX.

PAINTING: 2 ft. $7\frac{1}{2}$ in. by 0 ft. 10 in.

CXI. AVALOKITEŚVARA.

Painting on linen in purely Tibetan style, preserved complete. Colours laid in solid overcoat of white waxy substance which covers the foundation of strong close-woven linen; originally dark, but rubbed off in places, leaving patches of white or bare cloth. Canvas of painting stitched on to larger backing of dark green linen. Projecting edges of this green linen are pasted over with bands of dark green silk forming wide frame to picture. At upper end, however, the silk is replaced by a band of light green cotton with strainer and suspension loop.

In the middle Avalokiteśvara sits on variegated lotus floating on blue water. Foreground, bottom corners, sides, &c., filled with rocky landscape.

The Bodhisattva is represented as an effeminate figure, wearing dress and jewels of the 'Indian' Bodhisattva type. Right knee raised and foot resting on small lotus; left leg bent across. Right hand in *vara-mudrā*; left hand at breast. Both hands hold long sprays of open blue lotus. The whole of the flesh has been gilded, but gilding has worn off. Behind the figure, oval vesica with rayed border.

On black cloud above sits a small Buddha in meditation, holding a bowl. On either side, haloed saints in Lamas' peaked hoods. The Buddha is almost certainly Amitābha. The saints may be Padmasambhava and Śāntarakṣita. On each side are four small Avalokiteśvaras of various colours, similar to the central figure; however, the bottom figure but one on the right has breasts that are distinctly feminine. Below, in central foreground, Lha-mo sits sideways on her golden-yellow mule, brandishing a scarlet club in her right hand and holding a skull-cap at breast with left hand. A third eye in the middle of the forehead. A canopy of peacock-feathers hangs over her head; a man's bleeding head hangs from her saddle-cloth.

For Lha-mo, see Getty, *Gods of Northern Buddhism*, p. 149 (2nd edition). She has some of the attributes of Hārītī, the Mother of the Demons, called in Chinese 神母女 (Lha-mo = 神母); in other ways her legend resembles that of Śrī Devī.

Ten small scenes (three on each side, between the Bodhisattvas, and

one at each corner of the Lha-mo scene) represent various of the perils from which Avalokiteśvara saves his worshippers. These perils are enumerated as seven in the prose portion of the *Sūtra of Avalokiteśvara* (Saddharmapundarika, ch. xxv), and are developed 卍 into twelve in the verse portion.¹

The seven, as defined by all commentaries, are: (1) Fire; (2) Water; (3) Rākshasas (i.e. cannibals and savages); (4) Weapons; (5) Demons; (6) Manacles and gyves; (7) Robbers. These seven are seldom illustrated. More often six, seven, or eight out of the twelve perils of the verse portion occur in pictures and sculpture. The category eight is mentioned in the Sādhana quoted by Foucher, *Études Iconographiques*, vol. ii, p. 63. But the example of 'eight perils' from Ajantā (J. Burgess, 'Report on Buddhist Cave Temples', *Archaeological Survey of India*, New Imperial Series, 1883, Pl. XXIII. 3), given by M. Hackin (*Revue des Arts Asiatiques*, v., p. 41), is uncertain; for though there are eight scenes, it is by no means clear that there are more than seven perils. The same is true of Kanheri, Cave LXVI (Coomaraswamy, *History of Indian and Indonesian Art*, Pl. XLIII, fig. 164).

In medieval Tibetan art eight becomes the standard number. In China and Japan such a category appears to be quite unknown; the 八難 Eight Difficulties are not connected with Avalokiteśvara, but occur as a category in the *Vimalakīrti Sūtra*: 'The Eight Difficulties of hearing Buddha's Law'.

On left:

(1) Two men sitting in a pavilion built over water. Right-hand part seems to represent a pond with rocky bank. Meaning uncertain. May represent men plotting poison (Peril 8 of the verse portion).

(2) Man pushing another over a cliff. This is Peril 3, 'To be pushed over the crest of Mt. Sumeru'.

(3) Man pursued by snake. This is Peril 11. On left side of Lha-mo.

(4) Man kneeling in wide, flat-bottomed boat with cabin on deck; on shore, a half-naked demon (?). This is Peril 2: 'If you should be afloat on the great sea and are attacked by *nāgas*, fish, or demons . . .'

¹ Which is later than the prose portion, and does not seem to have reached China till the sixth century; see Introduction.

(5) Man pursued by tiger. Peril 10: 'If you are surrounded by wicked beasts, terrible with sharp tusk . . .'

On right:

(1) A magistrate sits at his desk. A man standing before him is being lashed by a third. This is Peril 6: 'If you are persecuted by the authorities and brought to execution . . .'

(2) Man kneeling in circle of flame. Another man looks down at him from the cliff above. Peril 1: 'If with evil intent some one pushes you into a fiery pit . . .'

(3) Between the third and fourth Bodhisattvas there may have been a poisonous insect to balance the snake opposite. But the painting is here much darkened and defaced.

On right of Lha-mo:

(4) Man crossing an unrailed bridge. Heavy clouds above. It is not clear whether a red line coming to his knee represents lightning; for this is usually symbolized by a zigzag. In any case, this is Peril 12: i.e. thunder, lightning, hail, and heavy rain.

(5) An elephant. Further illustration of Peril 10, which adds 'beasts with sharp claws' to 'beasts with sharp tusks.'

This is the earliest known painting in the style that we later associate with Tibetan art. It has previously (*Serindia*, p. 1052) been described as a representation of Tārā, the feminine emanation of Avalokiteśvara. This view is also taken by Miss Chapin. But Petrucci (*Annales du Musée Guimet*, Bibliothèque de Vulgarisation, t. xli, p. 137), Binyon (*Serindia*, Appendix I, p. 1421), and Seiichi Taki (*Kokka*, 439) have accepted all nine figures as masculine. There seems little doubt, however, that the bottom figure but one on the right is feminine. So that this, at any rate, represents not Avalokiteśvara but Tārā, or perhaps Avalokiteśvari. A somewhat similar picture (Tibetan, end of the eighteenth century) is in the Collection Bacot (Musée Guimet) and has been published by M. Hackin (*Arts Asiatiques*, v, p. 40, Pl. XVI). But the modern painting represents nine definitely feminine figures. The central Tārā has four arms. There are only eight scenes of peril.

COLOURS: Patches of very light blue and white stand out against the almost black ground upon which the painting is erected.

REPRODUCTIONS: *Thousand Buddhas*, Pl. XXXI; *Kokka*, No. 439; *Arts Asiatiques*, vol. v, No. 1, Pl. XVI.

PAINTING (without border): 2 ft. 1½ in. by 1 ft. 4 in.

CXII. MANJUSŪ OR SIMHANĀDA.

Sits on scarlet lotus, supported on gold pedestal on lion's back; right leg bent across in tailor-fashion, left pendent with small blue lotus under foot. (*lalita* pose.) Right hand on knee in *vara-mudrā*; left hand rests on lotus seat and holds long-stemmed lotus. The figure is wholly Indian in dress and physical type, and somewhat feminine in contour. The dress consists of a short crimson loin-cloth flowered with blue rosettes and trousers of flowered gauze. Round the neck hangs the triple cord, pale green spotted with white. Jewellery consists of double-hoop bracelets and anklets, ear-rings, serpentine armlets with high triangular ornament on outer arm, and double necklace from which hangs a row of blue and green lotus buds. This abundant jewellery makes it improbable that the figure represents Simhanāda Avalokiteśvara, whose *sādhana*¹ describes him as *nirbhūṣhana*, 'not adorned'.

The lotus upon which the figure is seated rests upon a pedestal which, in turn, rests upon the back of a white lion. The beast wears breast-band, crupper, girth, and saddle-cloth, breast-band hung with fly-tassels and metal ornaments. It is led by a black attendant. The lion is of the highly conventionalized type usually known as *karashishi*.² But since this picture is obviously Indian in conception, we must look for the origin of the *karashishi* in India rather than in China.

Top and bottom and all accessories lost.

REPRODUCED: *Thousand Buddhas*, Pl. XXVII.

PAINTING: 2 ft. 2½ in. by 0 ft. 9¼ in.

¹ See *Battacharyya*, p. 36. Simhanāda = 'Lion's Roar'. In the case of a work so completely Indian in style it seems legitimate to quote an Indian *Sādhana*.

² Japanese: 'Chinese lion'.

CXLII. BODHISATTVA.

This and the following three numbers are paper banners.

The figure, drawn in black outline, stands three-quarters left on lotus with hands in *anjali-mudrā*. Naked to waist, save for flowing scarf. Short over-skirt ending in frills at knee. In front of tiara four jewels arranged in a pyramid. Circular halo and draped canopy above, with jewel fringe.

Complete with all accessories. It is cut out in parts like those of the silk banners and pasted together. Streamers painted dark grey with running stem and leaf ornament in yellow.

On the reverse side is the same picture with omission of some ornamental details.

REPRODUCED: *Serindia*, Pl. XCIX.

PAINTING: 1 ft. 3 in. by 0 ft. $4\frac{5}{8}$ in.; length of whole, 3 ft. 3 in.

CXLIII. AVALOKITEŚVARA.

Stands facing spectator, on lotus. Right hand raised at breast in *vitarka-mudrā*; left hand by side, holding folds at stole. Skirt falls in red loop-like folds. Above, Amitābha with black top-knot and red dress, cross-legged. Bottom streamers represented by solid strip of paper, divided by black lines. Part of this and whole of right side-streamer lost. Stole grey (formerly blue), with green reverse. Green pigment has eaten into paper.

PAINTING: 1 ft. 0 in. by 0 ft. $6\frac{1}{2}$ in.; total length, 3 ft. 6 in.

CXLIV. AVALOKITEŚVARA.

A free-hand version (not tracing) of CXLIII, with small differences of detail. Side-streamers and whole of bottom-streamers preserved.

CXLV. AVALOKITEŚVARA.

This and the following eleven numbers are banners painted on linen.

Stands facing spectator. Right hand by side holding a fold of stole; left hand very indistinct, but apparently at breast in *vitarka-mudrā*. Broad green sash. Yellow skirt with loop-folds shaded in orange. Striped valance above. All accessories lost.

PAINTING: 1 ft. 10 in. by 0 ft. $6\frac{1}{2}$ in.

CXLVI. AVALOKITEŚVARA.

Stands facing spectator. Right hand raised to shoulder and turned backwards, thumb and first finger joined; left hand in *vitarka-mudrā* at breast. Retains head-piece border and remains of streamers of light buff linen.

COLOURS: Much faded. Dhyāni Buddha (Amitābha) in head-piece.

CXLVII. AVALOKITEŚVARA.

Stands facing spectator. Right hand in *vitarka-mudrā* at breast; left hand droops sharply from wrist. Has canopy, which CXLVI lacks. Dhyāni Buddha in head-piece.

CXLVIII. AVALOKITEŚVARA.

Stands facing spectator with hands in *anjali-mudrā*. Ragged and incomplete at edges and bottom, but retains head-piece.

COLOURS: Red and dull greeny-yellow, with head-piece.

PAINTING: 3 ft. 9 in. by 0 ft. 9½ in.

CXLIX. AVALOKITEŚVARA.

Stands three-quarters left with hands in *anjali-mudrā*. Inscribed; 南无延壽命菩薩 ('Praise to the Bodhisattva who prolongs life').

Retains head-piece with Dhyāni Buddha, and remains of side-streamers, with truncated remains of bottom-streamers.

COLOURS: Red and yellow-brown.

PAINTING: 2 ft. 6 in. by 0 ft. 6 in.; length of whole, 3 ft. 4 in.

CL. AVALOKITEŚVARA.

Stands three-quarters right with hands in *anjali-mudrā*. Inscribed as CXLIX. No head-piece or accessories. No Dhyāni Buddha.

COLOURS: Red and green-brown.

PAINTING: 2 ft. 2½ in. by 0 ft. 5¾ in.

CLI. AVALOKITEŚVARA.

Stands three-quarters left with hands in *anjali-mudrā*. Inscribed: 南无淨除業行菩薩¹ ('Praise to the Bodhisattva who cleanses and removes the spiritual impediment caused by previous deeds'). Apparently not finished. No streamers, and pointed top painted, but not cut out.

PAINTING: 3 ft. 5 in. by 0 ft. 6½ in.

CLII. AVALOKITEŚVARA.

Stands three-quarters left. Right hand raised holding pink lotus bud; left hand raised in *vitarka-mudrā*. Floral pattern in triangle of head-piece. Head-piece bound in pink linen. Streamers (side and bottom) of brown linen. Costume of the 'Chinese' Bodhisattva type, with upper part of body covered.

COLOURS: Orange, yellow, red, blue, and green.

REPRODUCED: *Serindia*, Pl. LXXXVIII.

PAINTING: 1 ft. 5 in. by 0 ft. 6¾ in.; length of whole, 3 ft. 6½ in.

CLIII. AVALOKITEŚVARA.

Belongs to same series as CLII. Accessories, borders, ornaments, &c. identical. The Bodhisattva has hands in *anjali-mudrā*. Costume of 'Indian' Bodhisattva type, with looped, divided skirt, and upper part of body naked.

REPRODUCED: *Serindia*, Pl. LXXXVIII.

PAINTING: 1 ft. 5 in. by 0 ft. 6 in.; length of whole, 3 ft. 5 in.

CLIV. AVALOKITEŚVARA.

Drawn in black outline on bright pink linen. Stands facing spectator. Right hand in *vitarka-mudrā* at breast; left hand below it, holding stemless lotus bud in palm. Costume of 'Indian' type (naked to waist; short over-skirt to knee, frilled at border; skirt in looped folds). Floral decora-

¹ The inscription is partly torn away and the reading is somewhat doubtful. The Sanskrit equivalent is Sarvanivaranavishkambin.

tion of hand-piece and Dhyāni Buddha painted in colours. Hair solid black; eyes touched with white. Head-piece of cream-coloured linen bordered with pink. Bottom streamers of dull blue. Side-streamers lost.

PAINTING: 3 ft. $1\frac{1}{2}$ in. by 0 ft. $10\frac{1}{2}$ in.; length of whole, 6 ft. 4 in.

CLV. AVALOKITEŚVARA.

Stands, facing spectator, on lotus. Head turned three-quarters left. Hands in *anjali-mudrā*. Short over-skirt; skirt falling in V-shaped loops. Dhyāni Buddha in head-piece. Inscribed: 南无延受¹命菩薩 ('Praise to the Bodhisattva who prolongs life').

Head-piece bordered with pink linen. Olive-green side-streamers; brown bottom-streamers with weighting-board complete.

COLOURS: Orange, green-brown, red, and blue (faded to slate-colour).

REPRODUCED: *Serindia*, Pl. LXXXIX.

PAINTING: 3 ft. $2\frac{1}{2}$ in. by 0 ft. $7\frac{1}{2}$ in.; length of whole, 7 ft. 5 in.

CLVI. AVALOKITEŚVARA.

Pose and costume similar to CLV, but facing three-quarters right; flower in head-piece instead of Dhyāni Buddha.

Head-piece border of pink linen; bottom and side-streamers of olive green.

COLOURS: Skirt shaded with red loops. Stole, green with faded blue reverse.

PAINTING: 3 ft. $1\frac{1}{2}$ in. by 0 ft. 10 in.; length of whole, 7 ft. 7 in.

CLVII. MAN AND DRAGON. (Painting on paper.)

The dragon kneels three-quarters right with open jaws. Before him stands bearded man with tablet in left hand and brush in right. He wears white-sleeved under-robe, long pink mantle, and square black Chinese official hat, with projecting ornament in front. The back of his figure has been cut off in adaptation of the painting as a mount for the woodcut CCXXXIII. A branching column of flame rises above tablet from

¹ For 壽.

dragon's mouth; others stream from dragon's head and wings. The creature has red snake's body, horse's forelegs, and lion-like head, with upstanding mane, out of which rise points like mountain-peaks. Between him and the man lies a string of cash.

It has been suggested that this painting represents:

(1) The mythical Chinese Emperor Fu-hsi 'receiving the first written characters from a horse-dragon'. But Fu-hsi is always represented with a snake's body, or at any rate in semi-monstrous form.

(2) Nāgārjuna receiving the Doctrine of the Void from the Dragon of the Deep. But a Buddhist patriarch would not be portrayed as a conventional Chinese official; also, the dragon is of the Heavenly Horse variety and not a water-dragon.

(3) The Yellow Emperor's veterinary surgeon, Master Huang, doctoring a sick dragon. But Huang's treatment was acupuncture in the lip, whereas the doctor in this painting (if he be one) is writing a prescription.

REPRODUCED: *Thousand Buddhas*, Pl. XXXIII.

PAINTING: 1 ft. $5\frac{3}{4}$ in. by 1 ft. $2\frac{1}{4}$ in.

CLVII*. AVAOKITEŚVARA.

Painted by a child.

Stands facing spectator, on lotus rising from tank. Right hand holds willow branch; left hand carries flask. Dhyāni Buddha in grey robe on front of tiara. Two yellow birds (mandarin ducks?) stand on either side of tank. Background sprinkled with willow and lotus sprays, flaming jewels, clouds, &c. On left, figure of child in sleeveless shirt and long trousers, carrying flowering branch; possibly a portrait of the juvenile artist-donor. Dress very elaborately painted with rosettes. Arms like india-rubber tubing; stand far out from body in a manner typical of children's drawings. The painting is not traced but copied free-hand.

COLOURS: Dull red, yellow-green, and green in thin transparent washes. Border with quatrefoil pattern is partially preserved.

PAINTING: 1 ft. $6\frac{1}{4}$ in. by 1 ft. 0 in.

CLVIII. SUVARNAGARBHA.

Seated on lotus with legs interlocked. Right hand holds *vajra* at breast; left holds *ghantā* (bell) at hip. Dhyāni Buddha (Amitābha) in front of tiara. Circular halo and vesica. Flowery branch as canopy.

At bottom, donors standing. On left, postulant in white-belted coat and buretta-like black head-dress with rosary and flask. On right, monk in black and yellow robes with censer. Between them three columns of Chinese inscription:

(1) 金藏菩薩 (in centre).

(2) [十] 一面寺僧願成一心供養 (right.)

(3) 主窟幸有菜 ?¹ 一心供養 (left.)

(1) Golden Womb Bodhisattva.

(2) The priest of the Temple of Eleven Faced [Kuan-yin (Avalokiteśvara)] Yüan-ch'êng dedicates with whole heart.

Suvarnagarbha Bodhisattva is mentioned in the *Suvarnaprabhāsa* (Takakusu, vol. xvi, p. 439).

(3) The cave-owner Hsing Yu-ts'ai (?) dedicates with whole heart.

In pose this figure resembles the Vajrapāni (Vajrasattva) of the Vairocana cult. But the presence of the Dhyāni Buddha Amitābha² makes it certain that we have here merely a *vajra*-bearing form of Avalokiteśvara.

COLOURS: Avalokiteśvara's flesh pink. Halo red. Vesica green. Robes green and red.

PAINTING: 1 ft. 7 $\frac{5}{8}$ in. by 0 ft. 11 $\frac{1}{2}$ in.

¹ Conceivably the illegible character represents 弟子 ('disciple').

² Distinguished by his red colour. Vajrasattva's Dhyāni Buddha Akshobhya is blue. For *vajra*-bearing forms of Avalokiteśvara, see *Bhattacharyya*, Appendix B. Miss Chapin suggests that 金藏 is a mistake for 金薩, i.e. Vajrasattva (Vajrapāni).

CLVIII*. FOUR DEMONIC *VAJRA*-BEARERS.

Drawn on stout buff paper in ink outline. Two on each side of the paper. All of grotesque type, with semi-animal faces, exaggerated muscles, large heads. Halos of flame. *Vajras* are of large, sword-like type.

REPRODUCED: *Serindia*, Pl. XCVIII.

PAINTING: 0 ft. $8\frac{1}{2}$ in. by 0 ft. $11\frac{1}{2}$ in.

CLIX. THOUSAND-ARMED AVALOKITESVARA.

Painting on paper.

Only ten arms are distinctly represented, with emblems, viz. (1) disks of Sun and Moon (not filled in); (2) skull-headed mace and trident; (3) *vara-mudrā* and same *mudrā*, but holding rope; (4) *abhaya-mudrā*; (5) *anjali-mudrā*.

The other hands (with an eye in the palm of each) form a halo that reaches to the figure's knees. Short over-skirt with frilled edge, and skirt with looped folds. Bands of blue-grey at top and bottom of picture. Other colours, chiefly red and green.

PAINTING: 1 ft. $5\frac{3}{4}$ in. by 0 ft. $11\frac{3}{4}$ in.

CLX. FEMALE DIVINITY. (Fragment of painting on paper.)

Top and bottom lost. Shows female figure (perhaps *Tārā* or *Avalokiteśvari*) seated on yellow lotus with feet lightly crossed at ankles. Right hand holds long-stemmed white flower; left hand holds long-stemmed pink lotus. Dress and jewellery that of 'Indian' Bodhisattva type. Skirt coloured pink, girdle faint grey, stole grey, scarf over breast yellowish-brown; flesh and jewellery uncoloured, and all colours faint.

PAINTING: Greatest length 0 ft. 11 in.; width, 0 ft. 10 in.

(Same series as CLXVIII*.)

CLXI. YAMA-DEVA.

Six-armed, with distended eyes and frowning brow. Upper hands hold disks (containing no figures of Sun and Moon). Middle hands in front of body; right hand in *vitarka-mudrā*, left holding flask. Lower right

hand hangs by side; lower left hand holds rope. For style and colouring see below, CLXVI, which belongs to same series.

PAINTING: 1 ft. 6 in. by 1 ft. $o\frac{5}{8}$ in.

CLXII. SIX-ARMED AVALOKITEŚVARA.

Of the Amoghapāśa type, but not conforming to any of its recognized varieties.

Hands (1) Trident and skull-mace; (2) *vitarka-mudrā*; (3) pendent, palm inwards; left hand, *vara-mudrā*. Knees crossed and interlocked. Dhyāni Buddha in crown. Seated on red lotus which rests upon a pedestal. Canopy above. Paper loops for attachment to wall are sewn with grass string along top and bottom.

Inscribed: 南无觀世音菩薩 ('Praise to the Bodhisattva Avalokiteśvara').

COLOURS: Dull green, slate-blue, pink, orange-red; all greyish and dirty.

PAINTING: 1 ft. $9\frac{3}{4}$ in. by 1 ft. $3\frac{1}{2}$ in.

CLXIII. MONK SEATED IN MEDITATION ON MAT. (Drawing on paper.)

In front lie his shoes, with upcurled toes. In background on left stands stoppered vase, with ovoid body. On right is a thorn-tree on which hang wallet and rosary. Monk has shaven head turned slightly to right. Hands locked across knees in *dhyāna-mudrā*. Drawing angular and harsh but very impressive in effect.

REPRODUCED: *Thousand Buddhas*, Pl. XXXII; *Serindia*, Pl. XCVII.

PAINTING: 1 ft. $6\frac{1}{4}$ in. by 11 $\frac{3}{4}$ in. Good condition.

CLXIV. BUDDHA. (On paper.)

Seated with legs interlocked on lotus pedestal, with circular halo and vesica, and canopy with knotted streamers above. Right hand at breast, thumb and first two fingers extended. Left hand horizontal below it, back uppermost, and fingers outspread downwards. Probably part of a manuscript roll.

COLOURS: Buddha's flesh yellow. Robe, dark red.

PAINTING: 12 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

CLXV. BUDDHA WITH BODHISATTVAS. (Probably Amitābha with Avalokiteśvara and Mahāsthāmaprāpta. On paper.)

Buddha seated on lotus pedestal, legs interlocked with soles turned up, hands in *dharmacakra-mudrā*. Right arm and shoulder bare. The Bodhisattvas stand on either side; one with right arm pendent, the other with right hand in *vitarka-mudrā* at breast. Both with left hand at breast.

Drawing and colouring considerably destroyed.

REPRODUCED: *Serindia*, Pl. XCII.

PAINTING: 10 in. by 7 $\frac{3}{8}$ in.

CLXVI. PRAJĀPATI. (On paper.)

A divinity (similar to representations of Brahma and other Hindu deities) rides on a cock, carrying a child in left arm. In right hand holds up a skull-mace. Child holds white globe on outstretched palm. The bird somewhat resembles that on which the Garuda in the Avalokiteśvara picture (XXXV) is seated. Part of the series to which CLXI belongs. This figure is the symbol of Rohinī, the 19th of the 28 Stellar Mansions, over which Prajāpati (i.e. Brahma in his capacity of Lord of Living Things) presides. The child represents Brahma's function as producer of all creatures; the globe in its hand is presumably a star-symbol.

Condition good.

COLOURS: Thin transparent olive-grey, greeny-yellow, and brick red.

REPRODUCED: *Serindia*, Pl. XCI.

PAINTING: 1 ft. 6 $\frac{1}{4}$ in. by 1 ft. 0 $\frac{3}{4}$ in.

CLXVII. THOUSAND-ARMED AVALOKITEŚVARA. (On paper.)

The Bodhisattva ('Indian Bodhisattva' type) stands on lotus. The numerous hands hold usual emblems (see XXXV); but one of the right hands holds a writing-brush. Dhyāni Buddha in crown, and also held above head. In upper corners red lotus sprays; in lower corners Śrī Devī (left) and the Rishi Vasu (right).

COLOURS: Much use of dark blue in borders of robes, &c.

REPRODUCED: *Serindia*, Pl. XCI.

PAINTING: 1 ft. 4 in. by 0 ft. 11 $\frac{1}{2}$ in.

CLXVIII. DHARMATRĀTA. (On paper.)

Bottom and right side lost. The patriarch walks to the left, accompanied by a tiger. He has shaggy eyebrows, deeply sunken eyes, and emaciated face. His right hand appears to lean upon a gnarled staff¹ (bottom part missing). In his left hand he carries a large fly-whisk. He wears sandals, long spotted trousers, tunic reaching to knees. Over it a shorter spotted tunic with long sleeves, tied by girdle round waist. On head mushroom hat over skull-cap, tied under chin. On his back a bundle of manuscript rolls slung with chains on to a thorny branch. It is not clear whether the branch is part of his equipment or whether it belongs to a tree (not represented), under which he is supposed to be resting. On his farther side stands the tiger, with open jaws. Below, remnants of a dark red coil of cloud. Above, on left, a small seated figure representing the Dharmakāya of Buddha.

Condition: Paint used for cloud has destroyed the paper, which accounts for the fragmentary condition of the picture.

COLOURS: Brown-red and olive-grey.

REPRODUCED: *Thousand Buddhas*, Pl. XXXIII.

PAINTING: 1 ft. 4 in. by 1 ft. 0 in.

The subject of the painting (identified by Miss Chapin) is explained in the Introduction, p. xlii; cf. CCXXI.

CLXVIII*. AVALOKITEŚVARA. (On paper.)

Bodhisattva of 'Indian' type seated on yellow lotus with feet all but crossed. Right hand in *vitarka-mudrā* at breast; left hand horizontal below right, palm upturned. Face of fierce aspect with large black eyes, frowning brows, thin lips, sparse feline moustache and beard. Hair black, in top-knot and in ringlets on shoulders. Oval halo and vesica, with red flame-borders. A simple canopy, and on either side the disks of Sun and Moon. Tibetan inscription across bottom of painting (see Dr. Barnett's note in *Serindia*, Appendix K). •

COLOURS: Skirt faintly worked with purple. Halo orange yellow.

REPRODUCED: *Thousand Buddhas*, Pl. XXXII. •

PAINTING: 1 ft. 4 $\frac{3}{4}$ in. by 1 ft. 0 $\frac{1}{4}$ in.

¹ But this may only be the other end of the branch on which the books are hung.

CLXIX. LION. (Drawing on paper.)

Stands striding three-quarters left, mouth open, roaring. Scroll-like conventionalization of drawing in back, legs, and tail. Drawn with heavy brush.

REPRODUCED: *Serindia*, Pl. XCVII.

PAINTING: 1 ft. 4 $\frac{5}{8}$ in. by 0 ft. 11 $\frac{5}{8}$ in.

CLXIX*. KĀLIKA, AS MONK. (On paper.)

The Arhat is seated on a mat, three-quarters to right, cross-legged, with feet hidden, wrapped in red and buff mantle. Right hand carries begging-bowl at breast; left is raised and held out with thumb, first and second fingers extended. Head shaved, eyes large and black. Into ground on right is thrust the beggar's staff, with bracket below head, from which hangs wallet. Halo edged with flame and canopy.

Tibetan inscription across bottom of picture (see *Serindia*, Appendix K).

Kālika is one of the Sixteen Arhats. See Introduction, p. xliii.

CONDITION: Somewhat torn. Dark brown painted border all round the picture.

COLOURS: Robe pink, shaded with red. Halo mauve.

REPRODUCED: *Thousand Buddhas*, Pl. XXXII.

PAINTING: 1 ft. 5 $\frac{1}{4}$ in. by 0 ft. 10 $\frac{1}{4}$ in.

CLXX. TALISMAN OF THE POLE-STAR. (On paper.)

Divided by red line into two panels. In upper panel, on right, a demon with hands in *anjali-mudrā*, standing on green cloud which the green paint has eaten away. On left, lady standing on red cloud, holding writing-brush in right hand and book in left. She resembles the spirit of the planet Mercury in XXXI. Below, in red, a Taoist talisman and three lines of Chinese text. The whole enclosed in a wave-pattern border of very bold design.

The inscriptions (on and under two cartouches above and to left of talisman below) are as follows:

- (1) 謹請計都星護身保命弟子一心供養
- (2) 謹請北方神星護身保命弟子一心供養
- (3) 1. 1. 此符隨羅尼符帶者得神通除罪千却十方
1. 2. 諸佛惣在目前去者無不吉利達一世得人恭
1. 3. 敬功得無比護淨急急如律令. (Here follows a

magic sign.)

(1) I respectfully beg the star Ketu¹ to protect my person and preserve my life, and as a disciple with whole heart dedicate (this painting).

(2) I respectfully beg the star that is genius² of the northern quarter to protect my person and preserve my life, and as a disciple with whole heart dedicate (this painting).

(3) 1. 1. Whosoever wears in his girdle this talisman, which is a *dhāraṇī* talisman, will obtain magic power and will have his sins remitted during a thousand kalpas. And of the Ten Quarters (1. 2) all the Buddhas shall appear before his eyes. Abroad in the world he shall everywhere encounter good fortune and profit. Throughout his whole life he shall enjoy other men's respect (1. 3) and esteem. His religious merit shall be unparalleled, and this protection and purification shall come to him as swiftly as Lü Ling² strides.

In the magic patterns on the right, which are of a type still used by Taoist priests, a few Chinese characters are recognizable: 二 非 三 ('Two not three'), 安 ('peace'), 女 ('woman'), &c.

The talisman is, of course, half Buddhist, half Taoist. But in calling itself a *dhāraṇī* it speaks inaccurately, for there is no transcription of any Sanskrit formula.

The genius of the Pole Star wears green under-robe; cloak is red and slate-blue. Touches of red on cheeks. Demon's flesh in pink-red; hair blue.

PAINTING: 1 ft. 4 $\frac{3}{4}$ in. by 0 ft. 11 $\frac{5}{8}$ in.

¹ Ketu = 'Banner'. The Pole Star.

² The attendant who waits upon and keeps pace with the God of Lightning. A common phrase at the end of Taoist talismans.

CLXXI transferred to Oriental MSS. Department.

CLXXII. MAGIC DIAGRAM. (On paper.)

In the centre a wheel with arrow-like spokes thickly set. The diagram is meant to be looked at from the centre. But the wheel is marked (in Chinese) with the points of the compass, and is here described with north at the top and south at the bottom. Next comes a band filled with wreaths and lotus buds. At each corner is a deity; that at the north-west inscribed 此帝釋須頭取心. ('This is Indra: his head must [also] be put in the centre-circle' (?).)

NE.: 此神亦須頭取心.

('This god's head must also be put in the centre' (?).)

SW.: 此梵王須頭向心.

('This is Brahma: his head must face the centre.')

SE. 此神亦須頭取心中畫.

('This god's head must also be painted in the centre.')

At middle of southern side: 其四面蓮花及寶珠並須頭取心.

('These lotus flowers and treasure pearls on the four sides must all face the centre' (?).)

Next comes a band divided by diagonals into lozenge-shaped spaces. This is marked 金繩解道 ('Golden rope loosened way' (?)).

Next, a band of emblems (a sword, a *vajra*, a jewel, a kneeling, swine-headed figure, &c.). In the centre of each side, extending beyond the band, is a portal surmounted by dragons.

The *northern portal* is inscribed: 'This god [an armed figure with a trident, huddled away to the right] ought to be drawn in the middle of the space. This *mudrā* [a hand with little finger extended and other fingers clenched] to be moved to the space to the east of the portal.'

Accordingly, the design in the space on the left is marked 不用 ('cancelled'), and a line indicates that the hand is to be transferred thither.

Western portal. 'This Water God [figure a kind of double-trident, riding on two dolphins (?)] ought really to be in the separate space, and the lower space ought to be all waves. This foot-*mudrā* [two feet with soles facing the spectator] ought to be drawn in the space to the north of the portal.' A line shows that the feet are to be moved to the next space to the left.

Eastern portal. 'This Boy God [kneeling with hands in *anjali-mudrā* on a mat] ought to be drawn in the separate space above. Here there ought only to be waves.' Same indications as above.

Southern portal. 'In this space the deity below [armed figure with trident, seated on raft (?)] ought to come. The *mudrā* [hands with interlocked fingers] can go into the next space to the west.'

It is indicated that the Four Kings are to be painted in the four corners.

The outer margin on the north side is filled with magic fruits and trees. An indication in the margin on the east side says: 'In this flowing water, as on the north side, there should be drawn various kinds of flower, fruit, and precious tree.' The corresponding spaces on the other sides have been partly filled with festoons, but these have been crossed out and (on the south) marked 不用 ('cancelled'), and there are directions that the other sides are to be made uniform with the north.

The resemblance of this scheme to the Vajradhātu and Garbhadhātu Mandalas of developed Vairocana-worship (as preserved in Japan) is obvious. But it does not correspond in detail to either, and represents, in all probability, the sporadic and unorganized stage of Tantric Buddhism, out of which the full synthesis of Shingon 眞言 was later compounded.

PAINTING: 1 ft. 11 in. by 1 ft. 10 $\frac{3}{4}$ in.

CLXXIII. THE FIVE DHYĀNI BUDDHAS. (On paper, in black outline.)

In the centre, Vairocana; cross-legged with hands in *dhyāna-mudrā*. Above, Amitābha holding lotus bud at breast. On left, Ratnasambhava; left hand holds flaming jewel, right pendent in *varada-mudrā*. On right, Amoghasiddhi; right hand raised in *abhaya-mudrā*, left holds crossed-*rajra* (*viśva rajra*). At bottom, Akshobya; right hand in *bhūmi-parśa-mudrā*, left holds *rajra*.

The intermediate spaces are filled by four Bodhisattvas with lamps, flowers, &c. The eight figures are backed by pointed festoons of flame. In three of the corners outside the circle (but not in the fourth) are angels with musical instruments, wreaths, &c.

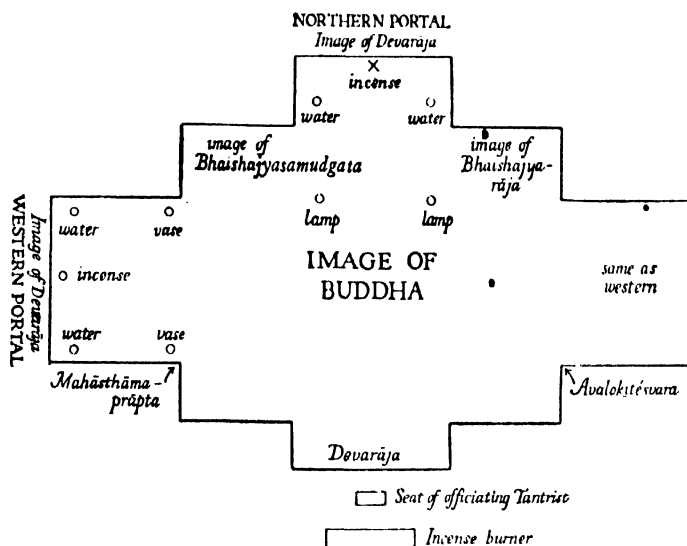
The circle is surrounded by a square band, which is blank. At the four points of the compass are portals 卐, each containing a demon surrounded by flames. The demon of the north is accompanied by a tiger; west, a gryphon; east, a lion; south, an elephant. At the four angles are trousered figures somewhat of the Lokapāla type. The one at the south-west angle plays a lute. Between these figures and the 'portals' are treasures: fish, shell, *rajra*, *cakra*, &c.

It will be noticed that the Buddhas are not in their normal position. Thus Amitābha, instead of being on the west, is on the north (i.e. at the top). Vairocana, too, makes the *dhyāna-mudrā*, whereas his proper gesture is the *dharmacakra*. The Buddhas also lack their distinguishing *vāhanas* or 'mounts'.

In the Pelliot Collection at the Musée Guimet there is a painting (in a very unusual style, the figures being sharply detached against a light background) which also certainly represents the Five Dhyāni Buddhas. There, too, Vairocana has his hands flat on his knees, but a *cakra* rests on the palms. The Buddhas repose on *vāhanas*, which are normal, save that Ratnasambhava rides on golden-horned stags instead of lions.

PAINTING: 1 ft. 5 in. by 1 ft. 4½ in.

CLXXIV. Diagram of altar 壇 prepared for recitation of the *Uṣhnīṣa-vijayā Dhāraṇī*. In a simplified form it may be transcribed thus:



(The incense used in the altar itself consisted of sweet-smelling herbs 香, not burnt incense.)

The *Fo-ting Tsun-shēng T'o-lo-ni Ching* 佛頂尊勝陀羅尼經 (Nanjio, 348, translated into Chinese about A.D. 676, Takakusu, vol. xix, p. 361) tells how Shan-chu T'ien-tzū 善住天子, the Monarch of the Trāyastriṃśha Heaven, was about (in consequence of his evil *karma*) to fall into Hell. At the request of Indra, Buddha teaches him the Tsun-shēng spell, which destroys the effect of evil *karma*.

This spell was a favourite one in Japan in the tenth century. It is extolled by Sei Shōnagon in § 69 of her *Manyō no Sōshi*.

REPRODUCED: *Serindia*, Pl. CIII, and *Bulletin de l'École d'Extrême-Orient*, vol. xxviii, p. 214.

PAINTING: 1 ft. 5 in. by 1 ft. 0 in.

CLXXVII. DEMONS.

Six figures on back and front of three pothi leaves. Inscriptions in Chinese and Khotanese. Upper part of each leaf shows the string-hole of the *pothi*.

(1) *Front:*

[All six have bird or animal head, but human female body.] Cat-headed demon; between its legs a naked baby.

Back:

Crow-headed demon.

(2) Cock-headed demon; child, in shirt, at its feet.

Wolf-headed demon, devouring a naked child.

(3) Stag-headed demon, holding child in its arms.

Ox-headed demon, with hooves. On a stand between its feet lies an infant in swaddling clothes.

Chinese inscriptions:(1) *Front:*

1. 1. 此女神名磨難寧若夢見貓兒小兒吐舌及
○○ 卽

1. 2. 知此神與患祭之吉

Back:

1. 1. 此女神名石俱寧夢見鳥小兒患利腹病

1. 2. 于茲卽知此神與患祭之吉

(2) *Front:*

1. 1. . . . 女神名吉伽半里若夢見鷄小兒戰悼
() 中病

1. 2. ○ 聲塞卽知, &c.

Back:

1. 1. . . . 女神名磨伽畔泥若夢見訓候小兒天 ○

1. 2. ○ 滿水猴子見配展兩手與卽知此神與 ○

1. 3. 祭之吉

(3) *Front:*

- 1. 1. 此女神名冥伽羅遮若小兒母
- 1. 2. 夢中見鹿卽知此女與患祭之吉

Back (lower inscription, to left of register mark):

- 1. 1. 此女神名磨藝遮女○
- 1. 2. 兒乳患母夢見牛卽此神與小兒
- 1. 3. 患害祭之吉

Above:

- 1. 1. 此十六箇女神並擁護小兒
- 1. 2. 其小兒未滿十二歲此十六箇神
- 1. 3. 變身作惡形却¹與小兒作
- 1. 4. 患害十六箇大神下各有
- 1. 5. 無數小夜叉每取小兒精
- 1. 6. 魂如欲得小男女无病患
- 1. 7. 每須故 | 祭此神等小兒
- 1. 8. 卽得病愈

(1) *Front:*

1. 1. This female spirit's name is Mo-nan-ning. If you dream of a kitten and your small child lolls out its tongue . . . then

1. 2. you may know that this spirit is the cause of the trouble. Sacrifice to it and all will be well.

Back:

1. 1. This female spirit's name is Shih-chu-ning. If you dream of a crow and your small child has sharp pains in the stomach . . .

1. 2. then you may know, &c., as above.

(2) *Front:*

1. 1. . . . female spirit's name is Chi-ch'ich-pan-li. If you dream of a cock and your small child trembles and is unhappy or ill in the . . .

1. 2. loses its voice, then you may know, &c.

¹ 卽?

Back:

l. 1. . . . female spirit's name is Mo-ch'ieh-pan-ni. If you dream of a *hsün-hou* (apparently a species of wolf) and your little child to the sky . . .

l. 2. . . . fill water . . . the *hou*¹ levelly extends its two hands and gives; then you may know, &c.

(3) *l'ront:*

l. 1. This female spirit's name is Ming-ch'ieh-lo-che. If a small child's mother dreams of a stag, then you may know, &c.

Back (lower inscription):

l. 1. This female spirit's name is Mo-i-chē. If a little girl has pain in her breasts and the mother dreams of a bull, then you may know that this spirit is the cause of the little girl's trouble and hurt. Sacrifice to it, and all will be well.

(Upper inscription):

l. 1. All these sixteen female spirits protect small children.

l. 2. If such children have not yet attained to the age of twelve, these sixteen spirits

l. 3. transform themselves into evil shapes and upon small children work

l. 4. pain and harm. Under the sixteen major spirits there are

l. 5. numerous small *yaksbas*, who may rob small children of their spiritual essence.

l. 6. If you want your small boys and girls to be without sickness and pain

l. 7. you must always sacrifice to the spirit concerned. Then your small children

l. 8. will recover their health.

These sixteen female spirits have 'a close connexion with the fifteen child-harming demons of the *Li Ch'u T'ung Tzu T'o-lo-ni Ching* 護諸童子陀羅尼經 (Nanjio, 488). Takakusu, vol. xix, p. 741.

¹ Here written with the character for 'monkey', which must be a mistake.

The kitten-demon is there called 曼多那 Matṛnandī; the crow 舍究尼 Sakñi; the fowl (partridge) 建吒婆尼尼 Kānthapāninī; the wolf (?) Mukhamandikā; the stag (there called a lion) Mrgarāja; the ox Mishika Mahisaka.

The Sanskrit reconstructions are those given by the *Bukkyō Daijiten*.

The transliterations on this picture are presumably based on the Khotanese and not on the Sanskrit forms. The Khotanese inscriptions (first recognized as such by Professor Serge d'Oldenburg and subsequently studied by Professor Leumann) have not been deciphered. Of the spirits named in the *Ilu Ch'u T'ung Tzu Ching*, not all are feminine. A similar theme is treated in CCCIXVI.

COLOURS: Different shades of dark blue, light cherry-red, and orange.

REPRODUCTION (leaf 1): *Serindia*, Pl. XCVI.

Each leaf about 1 ft. $0\frac{3}{4}$ in. by 3 in.

CLXXVIII. Transferred to Oriental Manuscript Department.

CLXXIX. BUDDHA. (On paper.)

Seated cross-legged on lotus, feet interlocked. Circular halo and vesica; conventional flower-spray above. Right hand in *vitarka-mudrā* at breast; left below it with palm inwards and fingers curved down. Torn and patched behind; evidently from end of manuscript roll, as left edge has been pasted and right was (before mounting) gummed round bamboo-slip.

COLOURS: Light washes of dull red and grey-green.

PAINTING: $9\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

CLXXX—CXCI. A series of paintings on paper, each with Chinese inscription, and representing a Buddha on lotus seat.

COLOURING limited to chocolate, dark red, and turquoise-green, with orange-red in CLXXXVII onwards.

They will be described in the order in which they have been mounted. All measure about 10 in. by 8 in.

CLXXX. Right hand in *vitarka-mudrā*; left horizontal below it with second and third fingers bent up. Inscribed: 南无不動智光 ('Praise to the Immovable Light of Knowledge' Akshobyaprajñabha?).

CLXXXVIII. Hands as CLXXX, but right first-finger and thumb not joined. Broken away at bottom. Inscribed: 南无一切法佛 ('Praise to the Buddha of All Dharmas').

CLXXXIX. Right arm bent up at elbow and hand held towards spectator; palm up with fist, second and third fingers bent. Left hand open in lap. Inscribed: 南无普現光佛 ('Praise to the Buddha of Universally Appearing Light').

CLXXXI. Right hand before breast, back uppermost but drooping from wrist, thumb, second, and third fingers curled up. Left hand hanging over knee. Inscribed: 南无蓮花? ('Praise to the Lotus').

CLXXXIII. Right hand raised, but held away from body, open, slightly reversed with palm up and thumb and forefinger joined as in *vitarka-mudrā*; left hand palm inwards on knee. Inscribed: 南无 ('Praise . . .'). The rest illegible.

CLXXXVII. Hands as in CLXXX. Lower right corner lost, and top of inscription, which seems to have read 南无智慧佛 ('Praise to the Buddha of Wisdom and Intelligence' Inānin?).

CLXXXIV. Right hand raised but held away from body, open, thumb and forefinger joined. Inscribed: [南]无阿彌陀佛 ('Praise to the Buddha Amitābha').

CXCI*. [Probably belongs to a different though very similar series.] Right hand in *vitarka-mudrā*; left holds stemless red lotus bud. Inscribed: 南无功德佛 ('Praise to the Buddha of Good Works').

CLXXXVI. Both hands raised in *vitarka-mudrā*. Cartouche blank; but inscription on other side: 南无寶火佛 ('Praise to the Buddha of Precious Flame' Ratnāgni?).

PAINTING: 9½ in. by 8⅜ in.

CLXXXV. Right hand in *vitarka-mudrā*; left raised and held horizontally out at side, back uppermost, thumb and forefinger extended, other fingers bent. Inscribed: 佛 ('Buddha'); rest of inscription cut away.

CXC. Right upper half lost and with it Buddha's right hand; left hand hangs over knee. Inscribed: 南无大悲光佛 ('Praise to the Buddha of Great Merciful Light').

CXCI. Upper part only, showing halo and head to level of eyes; also lotus seat. Inscription illegible.

CLXXXII. Upper half of Buddha only. Inscribed: 南无大通光佛 ('Praise to the Buddha of Great Penetrating Light').

CXCII. AVALOKITEŚVARA. (On paper; fragmentary.)
Seated on lotus behind altar and tank (mostly destroyed). No Dhyāni Buddha. Hands raised each in *vitarka-mudrā* on either side of breast. Figure surrounded by conventionalized flowers; on right, a bird flying towards figure. Wiry moustache and Imperial. Inscribed: 南无觀世音菩薩 ('Praise to the Bodhisattva Avalokiteśvara').

COLOURS: Flesh orange; robes Indian red.

PAINTING: 1 ft. 4 in. by 0 ft. 11 in.

CXCIII. BUDDHA WITH BOWL. (On paper.)

Similar to series CLXXX—CXCI.

Buddha on lotus with crossed legs (feet invisible and hands in lap supporting alms-bowl). Body completely covered by close-fitting gown.

COLOURS: Shades of red; touches of green.

PAINTING: 8 $\frac{3}{8}$ in. by 5 $\frac{7}{8}$ in.

CXCIV (1)–(3).

Three paper paintings from same series or roll. Each 11 in. by 8 $\frac{3}{4}$ in.

(1) Śākyamuni seated cross-legged on lotus in front of altar. Right hand in *vitarka-mudrā*, left holds bowl. On each side, a Bodhisattva with hands in *anjali-mudrā*, and between their haloes and that of Śākyamuni, shaven heads of monk-disciples.

(2) Avalokiteśvara seated before altar, with willow tree on either side. Right hand in *vitarka-mudrā*, left palm upwards on lap.

(3) Almost identical with (2).

COLOURS: Dirty green, orange-grey, and dull red; all very dark.

CXCIII*. (1) Leaf from pothī. (On paper ruled with red lines.)

Buddha in centre seated on lotus under flowering trees, both hands held up at breast, palm outwards. On his left, under another tree, stands Bodhisattva with hands in *anjali-mudrā*, with monk behind, and stand piled with wishing-gems. On Buddha's right stands another monk under a tree, and behind him a third kneeling on a mat.

The background is left blank, and the openness of the design makes this illumination not unlike some produced by the Eastern Church in Syria and Armenia.

COLOURS: Gold-leaf used for flesh of Buddha, on his skirt and in tree. Indian-red, orange, light blue, and light green.

REPRODUCED: *Serindia*, Pl. XCIV.

PAINTING: 1 ft. 2 in. by 0 ft. 3½ in.

CXCIII* (2). LEAF FROM POTII. (On paper ruled with red lines, as above.)

In centre, a flaming jewel. On either side a Buddha, with halo and vesica. Behind these again on each side a monk, haloed; hands in *anjali-mudrā*. At each end and between figures a palm-like tree.

COLOURS: Like CXCIV; see below.

PAINTING: 1 ft. 4 in. by 0 ft. 1¾ in.

CXCV. Roll of silk covered with traced figures of seated Buddhas.

No head-piece, and uninscribed. Ten Buddhas preserved, seated with legs interlocked on successive flowers of ascending lotus plant. Hands generally one in *vitarka-mudrā*, one below it holding lotus bud or in

anjali-mudrā. Yellow silk, slightly glazed, unevenly dyed, traced on one side only in black outline.

Length, 18 feet; width $7\frac{1}{4}$ inches.

CXCVI. BODHISATTVAS AND DISCIPLE, WITH DONORS.

The bottom part of a long strip with figures are on top of the other. Drawn on silk in red outline; shaded in brown.

(1) Lower part of Bodhisattva's figure.

(2) Bodhisattva, inscribed: 南无常清淨菩薩 ('Praise to the Bodhisattva who is ever clean and pure').

(3) Monk under canopy, with necklace of black beads, inscribed: 南无阿難陁 ('Praise to Ānanda').

(4) Bodhisattva under canopy, holding flower. Inscribed: 南无花嚴菩薩 ('Praise to the Flower-adorned Bodhisattva').

(5) Donor with black robe and straight-brimmed hat, holding censer. Behind him two boys in red striped dresses, the one in front much taller than the one behind. Hair done into loops with red ribbons. Blank cartouches.

PAINTING: 11 ft. 0 in. by 0 ft. 11 in.

For further section of same picture, see CCXVI.

CXCVII—CCIV. Paintings on linen:—

CXCVII. AVAĀLOKITEŚVARA.

Stands facing spectator, right hand raised holding willow spray; left hand stretched stiffly by side, carrying flask with porcelain body, metal neck and foot. Dhyāni Buddha on front of tiara. Face very large, with oblique cat-like eyes, and crooked mouth. No border; linen suspension-loops at top; torn, and paint entirely gone from lower quarter of picture. Large hole near right thigh.

COLOURS: Pink, red, and green. Green stole had blue reverse; but colour has faded.

PAINTING: 5 ft. 2 in. by 1 ft. $9\frac{1}{2}$ in.

CXCVIII. AVALOKITEŚVARA, WITH DONORS.

Similar to the above, but smaller mouth. No border or loops, but well preserved (colour and surface), except bottom, where donors are almost effaced.

COLOURS: Stole as in CXCVII. Shirt red. Ornaments yellow.

REPRODUCED: *Serindia*, Pl. LXXXIX.

PAINTING: 5 ft. 9 in. by 1 ft. 10 in.

CXCIX. THOUSAND-ARMED AVALOKITEŚVARA, WITH DONORS. End of the ninth century.

* Figures and accessories as in XXXV, but not so elaborate:

<i>Left.</i>	<i>Right.</i>
(1) Bodhisattva of the Moon riding on geese.	(1) Bodhisattva of the Sun, on horses.
(2) Sarasvatī.	(2) A dragon-king.
(3) Uccushma (the Fiery-headed Vajra).	(3) The Blue-faced Vajra; Kundali Yaksha?
(4) Swine-headed demon 鬼 worshipping.	(4) Same as on left.

Below the lotus-seat on each side is a figure standing in the water, supporting with one raised hand his side of the lotus-throne. These are probably the dragon-kings Nanda and Upananda.¹

The dragon-king with serpent locks (No. 2 on right) is here substituted for the Rishi Vasu. As in XXXV, the Blue-faced Vajra replaces the Guhyapāda who presides over the first division.

The donors are much defaced. On right, a priest, three kneeling men, and a boy. On left, a priest (nun?), three women, and a child (?).

The costumes are similar to those of donors in XXVIII*, which is dated 891. There are remains of a brown silk border.

¹ They preside over the twenty-fourth of the twenty-eight divisions into which the attendants of the Thousand-Armed Avalokiteśvara are grouped.

COLOURS: Skirt, bright Indian red. In background, much use of blue that has tarnished, but adhered better than in most of the linen paintings.

REPRODUCTION: *Serindia*, Pl. LXV.

PAINTING: 3 ft. 5 in. by 3 ft. 4 in.

CC. AVALOKITEŚVARA.

Pose and emblems as in CXC VIII; but figure, dress, and coiffure of 'Chinese' type. No border; paint much gone; lower end and right side badly discoloured.

COLOURS: Remains of red and greeny yellow.

PAINTING: 5 ft. 7 in. by 2 ft. 10 in.

CCI. Pose and emblems¹ as in CXC VII; figure and dress of 'Chinese' type. No Dhyāni Buddha, but *Stūpa* in front of tiara. Green linen border except at bottom. Inscription: 南无延寿○苦觀世音菩薩 'Praise to the Bodhisattva Avalokiteśvara, Prolonger of Life and ... of Trouble'.

COLOURS: Stole as in CXC VII, &c. Flesh, shaded with pink. Skirt, shaded with orange. Lotus, brick red.

PAINTING: 4 ft. 5½ in. by 2 ft. 2 in.

CCII. PAINTED LINEN CANOPY.

Linen square; no loop or corner tags. Top side painted in red, yellow, and brown, with imitation of streamered canopy spreading from circular centre-piece. Under-side unpainted.

PAINTING: 1 ft. 8½ in. by 1 ft. 7½ in.

CCIII. BHAISHAJYAGURU-VAIDŪRYA-PRABHĀSA. Tenth century.

Bhaishajyaguru, the Healing Buddha who presides over the Eastern Paradise, sits with Bodhisattva on either hand (these should be the

¹ But red lotus-buds instead of willow in right hand.

Bodhisattvas of the Sun and Moon); his right hand is in *vitarka-mudrā*, left hand below it with red lotus-bud (?) in palm. Bodhisattvas have outside hand palm upwards on lap; inside hand in *abhaya-mudrā*. Canopy on trees, above. Altar in front with Bodhisattva on either side, hands in *anjali-mudrā*. Donors: on right, two women and a child; on left, two men and a child. Tenth-century costume.

Inscriptions:

Donors' cartouches, left to right:

- | | |
|---------------|------------------------------------|
| (1) 兒醜奴 . . . | (1) The boy Ugly Slave. |
| (2) 令狐 . . . | (2) Ling-hu . . . |
| (3) 令狐和君 | (3) Ling-hu Ho-chün. |
| (4) 慈母楊 | (4) The compassionate mother Yang. |
| (5) 慈母 . . . | (5) The compassionate mother . . . |
| (6) 女令狐 . . . | (6) The daughter Ling-hu . . . |

Main inscription:

1. 1. 東方十二將
1. 2. 藥師瑠璃光
1. 3. 佛令狐和君供養

1. 1. The Twelve Leaders of the Eastern quarter.

11. 2 and 3. Bhaishajya, Buddha of Crystal Light, dedicated by Ling-hu Ho-chün.

[The Twelve Leaders correspond to Bhaishajya's Twelve Vows. Each does duty during one of the Twelve Hours. Their names are: Kumbhīra, Vajra, Mihira, Andīra, Anīla, Sandīla, Indra, Pajira, Mahoraga, Kinnara, Catura, Vikarāla.]

The picture has linen band across top and bottom, with suspension loops at top. There is lozenge border all round.

COLOURS: Prevailing use of dark Indian red and blue that has faded to a grey slate tone.

PAINTING: 2 ft. 11 in. by 1 ft. 8 in.

CCIV. AVALOKITEŚVARA.

Similar to CXCVIII. Very large drooping willow-spray in right hand. Eyebrows, moustache, &c., green. Inscribed: 南无大慈大悲觀世音菩薩 'Praise to the Great Merciful Great Compassionate Avalokiteśvara Bodhisattva.'

Partially destroyed at bottom. No border.

COLOURS: Hair, blue. Girdle, green. Stole, red and green.

PAINTING: 5 ft. 9½ in. by 1 ft. 9½ in.

CCV. NINE BODHISATTVAS. (Traced in ink.)

One above the other on a long roll of thin, light, buff silk, unevenly dyed yellow. Inscribed:

(1) 南无觀自在王菩薩

'Praise to the Bodhisattva, Avalokiteśvara-rāja.'

(2) 南无金剛部菩薩

'Praise to the Bodhisattva of the Vajra Division.'¹

(3) 南无金剛主菩薩

'Praise to the Bodhisattva who is Lord of the Vajra.'

(4) 南无金剛般若菩薩

'Praise to Vajra-prajñā Bodhisattva.'

(5) 南无世間吉祥菩薩

'Praise to the Luck-in-this-World Bodhisattva.'

(6) 南无廣面菩薩

'Praise to the Wide-faced Bodhisattva' (Viśālamukha).

(7) 南无妙吉祥菩薩

'Praise to the Bodhisattva of Excellent Luck' (i.e. Mañjuśrī?).

(8) 南无等諸大菩薩

'Praise indifferently to all the great Bodhisattvas.'

(9) 南无光相明菩薩

'Praise to the Bodhisattva bright with Luminous Signs.'

¹ There is a Vajra Division in each of the two great Mystic Mandalas.

There are the remains of a red silk head-piece. Originally consisted of two strips, but practically the whole of the right strip is lost. For general treatment, compare CCXVI.

PAINTING: 30 ft. 8 in. by 11¼ in.

CCVII. FRAGMENTS OF ILLUMINATED BOOK. Tenth century.

(1) The cover. Consists of strips of dark purple cotton (?) fabric, closely woven in small lozenge diaper. Over inner side was pasted a sheet of paper; but left half has been torn away. On right half is the edge of a painting (streamers, scarfs, &c.) and the inscription: 'Names of the Eight Vajras' 八金剛名.¹ On loose leaf found inside cover is a miniature:

(2) BODHISATTVAS OF THE SUN.

Standing three-quarters to right on pink cloud attended by *devīs* (one on each side) carrying flowers. Has right hand in *abhaya-mudrā* and carries long-handled fan in left. On his head, Sun-bird with outstretched wings. The *devīs* have their hair done in high loops, like Queen Vaidchī in CCXCV and other illustrations of the *Amitāyurdhyāna-sūtra*. Background green, with mountains. In left top corner red disk of the Sun containing two-legged Sun-bird and showering red rays on group below. In right bottom corner kneel man and woman, dressed like donors in LXIII, &c. COLOURS: Sun and draperies, red. Landscape, green. Clouds, puce.

PAINTING: 5¾ in. by 4 in.

CCVIII. REMAINS OF ILLUMINATED BOOK.

p. 1. (right to left).

Two Devarājas, one carrying arrow, the other, battle-axe. Inscribed: 神名摩耶 'The Spirit called Maya', and 神名○頭 'The Spirit called . . . tu'.

p. 2. Inscription only: 佛說迴向輪經 *Fo-shuo Hui-hsiang-lun Ching*.

¹ 'The Eight Great Vajras' is a name given to the Vidyārājas (Japanese 'Myō-ō'). It might also refer to the eight 'Vajra-boys' who attend upon the Vidyā-rāja Acala (Japanese, Fudō).

p. 3. Two Devarājas, one carrying sword, the other, pennoned lance. Inscribed: 'The Spirit called Jambhika' (禪叱迦) and 'The Spirit called Loka' 勒迦.

p. 4. Two lines containing usual ending of Sūtra ('When the assembly heard this Sūtra they rejoiced exceedingly', &c.) and the title 佛說父母恩重經

pp. 5-18. Text of the *Fo-shuo Hui-hsiang-lun Ching*.

p. 19. (1) End of above text, signed (in red) 比丘義念記 'Written by the Bhikshu I-nien.'

(2) Title and beginning of the *Fo-shuo Wu-ch'ang Ching* 佛說無常經

[The *Fo Shuo Hui-hsiang-lun Ching*, alleged to have been translated by Śīladharma in the seventh century, is absent from the Sung, Yüan and Ming Tripitakas. Takakusu, vol. xix, p. 577, prints it from the Korean Tripitaka. The text is here given in full. The *Fu Mo Lun Chung Ching* is apocryphal, see No. LXVII. The *Wu-ch'ang Ching*, exceedingly popular at Tun-huang, is printed in Takakusu, vol. xvii, p. 745.]

CCXII. LEAVES FROM ILLUMINATED BOOK.

(1) Buddha preaching, attended by monk and two Bodhisattvas on each side. Another monk kneels before an altar. Broken at bottom. Two leaves mounted together.

COLOURS: Vermilion-red, Indian red, green, and buff.

(2) Reverse side.

On right, text entitled 持經梵音 'Hold sūtra hymn'. [A 持經 is a sacred text to be held in the hand and continually recited. 梵音 is a species of musical intoning or stylized recitation.]

The text runs 云何得長壽金剛不壞身復以何因緣得大堅固力云何於此經究竟到彼岸願佛開微密廣爲衆生說轉大法輪

‘To wit: how to achieve long life and a body incorruptible as diamond. Again, by what process of Causation to achieve mighty, firm and solid power? To wit: how through this sūtra finally to reach the other shore?’¹ May Buddha reveal his mysterious secrets and universally, for the good of all sentient beings, by his preaching cause the great Wheel of the Law to turn.’

On left, a demon brandishing a vajra above his head, with the inscription: 奉請第八大神金剛 ‘The eighth great spiritual Vajra who receives requests.’

COLOURS: ‘Traces of green and dull red.

REPRODUCED: *Serindia*, Pl. XCII.

SIZE OF LEAF: $5\frac{1}{2}$ in. by $4\frac{3}{8}$ in.

CCXIII. FRAGMENT OF ILLUMINATED SŪTRA OF THE TEN KINGS.

Upper part of a paper roll, with fifteen lines of mutilated Chinese text. On right, head and shoulders of a postulant, clad in white robes (to show that he has not yet become a priest), and brimmed hat. He holds a white scroll at his breast. Inscribed: ‘A postulant makes offering with whole heart’ (善童子一心供養). 童子 (Sanskrit *Kumāra* ‘boy’) is the technical term for a layman who has come to a monastery to join the monkhood.

The mutilated text runs:

- (1) 佛說閻羅王授記品 [衆逆修生七往生淨土經]²
- (2) 謬曰如來臨般涅槃...
- (3) 用爲琰魔王...
- (4) 如是我聞一時...
- (5) 娑羅雙樹間...
- (6) 衆及諸菩薩...
- (7) 王大梵天王阿修...

¹ i.e. Nirvāṇa.

² Alternative title of the second of the two Sūtras of the Ten Kings. See Introduction, p. xxvii.

(8) 君司命司錄五...

• (9) 敬禮世尊合掌...

(10) 譖曰 時...

(11) 釋...

(12) 佛告閻羅天...

(13) 普賢王如來....

(14) 國名花嚴...

(15) 譖曰世尊...

(1) The promise of Buddhahood (*vyākaraṇa*) spoken to Yama-rāja by Buddha. . . .

(2) The verse says: 'When the Tathāgata was approaching his Nirvāṇa . . .'

(3) . . . used on behalf of Yama-rāja . . .

(4) Thus I hear; once it happened that . . .

(5) . . . between two sala-trees.

(6) . . . hosts and all the Bodhisattvas . . .

(7) . . . rāja and Brahma-rāja and the Asuras.

(8) The Lord [of T'ai-shan], the Controllers of Life and Salary, [the Spirit] of the Five [Ways] . . .

(9) . . . did obeisance to the World-Honoured One with joined palms . . .

(10) The verse says: 'When . . .'

(11) . . . Śā[kyamuni].

(12) Buddha said to Yama-rāja.

(13) The Tathāgata Universally Wise King . . .

(14) . . . a country called Flower Adorned . . .

(15) The verse says: 'World Honoured One . . .'

PAINTING: 1 ft. 3 in. by 4½ in.

CCXIV. TRACED BODHISATTVAS.

Similar to CCV. Traced in yellow on dark blue silk. No inscriptions. Mounted by the British Museum in two rolls. Total length, about 54 ft. Average width, about 11½ in. The majority of the figures have hands in *anjali-mudrā*.

CCXV. 'TRACED BODHISATTVA.

Two lengths of silk, (1) light blue, (2) dark blue, joined, traced in yellow with broad floral pattern and (at bottom of light blue piece) a standing Bodhisattva with hands in *anjali-mudrā*. Tracing much gone and silk broken, especially the light blue strip.

PAINTING: 13 ft. by 1 ft.

CCXVI.¹ BODHISATTVAS. A.D. 956.

Hangings of whitish silk covered with Bodhisattvas (eight, two in a row) painted in red outline, with touches of yellow and blue. In five cases the inscriptions identifying these Bodhisattvas are preserved:

(1) 電德 'Lightning Virtue', with Dhyāni Buddha in crown (Vidyuddatta).

(2) 德相藏 'Store of Virtuous Signs' (both hands in *vitarka-mudrā*) (Gunadhvajagarbha).

(3) 多寶相 'Many Precious Signs' (Prabhūta ratna ketu).

(4) 天王 'King of Heaven', with rosary (Deva rāja).

(5) 雷音 'Sound of Thunder' (Dundubhi). Figure almost entirely obliterated.

Figures (where neck is preserved) have necklace of black beads. All are forms of Avalokiteśvara. Above is a long inscription, fairly well preserved:

(1) 1. 1. . . . 歸義單節度內

1. 2. . . . 使銀青光祿

1. 3. 大夫檢校工部尚書兼御

1. 4. 史大夫上柱國西河郡...

1. 5. 任延朝... 敬畫四十

1. 6. 九尺番飛²壹條其番飛乃

¹ A continuation of CXCVI, where, however, the Bodhisattvas are only in single row.

² For 幡.

1. 7. 龍 鈞 高 吏 直 至 於
 4. 8. ○ ○ 宛 轉 飄 飄 似
 飛 鳥 西 掖 綵 ○ 願
 令 公 壽 同 山 岳 祿
 比 滄 溟 夫 人 延 遐
 花 顏 永 茂 次 爲 原 中
 父 母 長 報 安 康 在
 此 妻 男 同 霑 福 祐 于
 時 大 周 顯 德 三 年

(1) . . . Controller of the Kuei-i Army . . . member of the Order of Silver-blue Luminous Salary,¹ additional President of the Board of Works, Censor, Upper Pillar to the State² . . . of Hsi-ho³ *chün*, Jên Yen-cha'o . . . respectfully (caused to be) painted this forty-nine feet banner in one strip. This banner suspended on high from a dragon hook . . . reach straight to . . . twisting about and flapping in the wind like a bird in flight, like the coloured [hangings] in the Western Apartments of the Palace. May his Excellency's life be as that of the hills, his salary vast as the sea. May his Lady Wife long be spared; may her flower-like countenance forever bloom. Next, it is the object of this offering that his father and mother in the plain⁴ may long continue to announce themselves to be in health and security, and for them are desired the same blessings as for their son and his bride. The time being Ta Chou, third year of Hsien Tê . . . (A.D. 956).

Cf., for similar rolls, CCV, CCXIV, CCXV.

Length, about 13 ft. Width, 1 ft. 11 in.

CCXVII. REMAINS OF TRACING.

Life-size Bodhisattva on silk damask. Right hand and arm and whole of lower end lost. Triangular head-piece of same damask, traced with

¹ See *T'ang Shu*, xlv. 4.

² An honorary title not implying office.

³ One of the prefectures of Liang-chou Fu, Kansu Province.

⁴ Central China?

seated Buddha and bound at edges with thick figured silk. The damask was originally reddish-pink, but has faded to light rust-colour. The design consists of stylized birds and flowers. The figured silk of the head-piece border is of a weave used in the head-piece LXXVI. The inscription is in rough verse. It runs:

願國安民泰社稷恒昌
闔¹宅清吉壽命延長

May the land be peaceful and its people prosperous;
May the rural shrines continually flourish.
May the whole house be clean and happy;
May the lives (of the inhabitants) be long extended.
[line 2 rhymes with line 4.]

REPRODUCED: *Serindia*, Pl. CXXII.

Total length, 13 ft. by 2 ft.

CCXVIII incorporated with XXXVII.

CCXIX. FRAGMENTS.

(1) On paper. Small seated Buddha, on pedestal. In red cloak; hands in *dhyāna-mudrā* under folds of cloak. Pasted on to Chinese text, from which it has become partially detached. This text is section 24 of the *Chin-kuang-ming-sui-shēng-wang Ching* ('Tripitaka ix. 1. a): ² 'Then Buddha addressed the Spirit of the Bodhi-tree saying . . .'

(2) On silk, mounted on paper. Only patches of silk are left. Subject seems to have been a Lokapāla. Coarse linen tab at top.

(3 and 4) On paper. Fragments representing a draped valance. Suspension tabs at top.

(5) On paper. Part of canopy, from upper part of Paradise picture(?). The ink outline-work is unusually free.

¹ As phonetic equivalent of 合.

² Takakusu, vol. xvi, p. 447, col. 2. The section is called in Sanskrit *Vyādhī-praśamaṇa*. The sūtra is I-ching's translation of the *Suvarṇaprabhāsa*.

CCXX. AVALOKITEŚVARA. (Fragment.)

Left side only of Avalokiteśvara preserved, with left leg bent across and lying flat along the lotus-seat, left hand resting behind thigh, and part of head inclined slightly over right shoulder. Fragment of Dhyāni-buddha preserved in head-dress. For pose, cf. I.V.

COLOUR: Practically gone except for red on scarf and halo. The painting seems to have been done on top of another, but the whole is so faint and confused that it is hard to say which portions belong to this earlier design. Above Avalokiteśvara's shoulder is a square-sided architectural fragment (a door?) with figure of small *gandharvī* (?) with hands in *anjali-mudrā*.

PAINTING: 3 ft. by $10\frac{3}{4}$ in. (greatest width).

CCXXI. FOUR FRAGMENTS OF PAINTING ON PAPER.

(a) Pilgrim, parallel in all respects to the larger work CLXVIII, so far as preserved; but whole of left upper corner of picture lost, so that it is uncertain whether the apparition of a Buddha was here portrayed or not. Pilgrim not so old or emaciated as in CLXVIII. Tiger walks on farther side. Facing it stands a child (partly destroyed).

COLOURS (in this and the following fragments): Dull red, dirty orange, and broad patches of black.

FRAGMENT: $11\frac{3}{4}$ in. by $9\frac{1}{4}$ in. (when complete).

(b) Feet and lower legs of Lokapāla, seated on some kind of cushioned throne. Right leg bent across from knee; left leg pendent.

FRAGMENT: 6 in. by 11 in.

(c) Shows loops of black floating stole and bent-back head of lute with fan-shaped projection at top.

(d) Kneeling figures of two girls with hair tied up in bunches at sides of head. The girl on right is playing the clappers; the other leans forward, apparently listening. The figures might possibly be boys (?).

FRAGMENT: $5\frac{1}{4}$ in. by 6 in.

CCXXII. PARADISE OF AMITĀBHĀ. (Fragments.)

With side-scenes representing the legends of Ajātaśatru and Queen Vaidehī. Five-inch border of faded brown silk preserved for top and sides, showing size when complete. About half of Vaidehī scenes preserved; Ajātaśatru scenes cut down through middle, and considerable part of each lost; interior of painting preserved only in a number of large fragments, chiefly from the sides; whole of lower end and centre, including central Buddha, lost.

Of the Ajātaśatru legend the following scenes can be recognized:

- (1) Ajātaśatru as a hermit.
- (2) The white hare.
- (3) The imprisonment of Bimbisāra.
- (4) Ajātaśatru pursuing Vaidehī with a sword.

Vaidehī, in the side-scenes preserved on the right, meditates upon the Sun, Buddha, water, the Precious Tank, the Precious Pavement, the Palace of Sukhāvātī, &c.

COLOURS: Full colour scheme. Prevailing tone of orange-red; but use of green, yellow, and some blue.

SIZE: Approximately 6 ft. 8 in. by 6 ft. 6 in.

CCXXIII. FRAGMENTS OF PAINTING ON SILK.

Fragments of a large painting; chiefly small separate Bodhisattvas. No evidence that there was ever a central figure. The fragments are:

- (1) Considerable portions of canopy, with Bodhisattvas and apsuras.
- (2) Parts of two figures, one blue-fleshed, seated cross-legged.
- (3) Bodhisattva in orange disk. Probably the Bodhisattva of the Sun, as in XXXV. On left, boy with protruding eyes and hair standing on end. Below, three-headed, four-armed form of Avalokiteśvara, with Dhyāni-buddha in each head.
- (4) Heads of an eleven-headed Avalokiteśvara.
- (5) Six-armed Avalokiteśvara. Part of another figure, with hand holding shell.
- (6) Golden figure with hands in *anjali-mudrā*.

- (7) Two Bodhisattvas, one holding up a vase.
- (8) Part of standing figure.
- (9) Heads of three-headed Avalokiteśvara, with canopy.
- (10) Standing green-fleshed Avalokiteśvara, three-headed and four-armed.
- (11) Left side of a thousand-armed Avalokiteśvara.
- (12) Parts of halos. A Dhyāni-buddha floating on a pedestal of cloud.

COLOURS: Chiefly dull green and red.

CCXXIV. Fragments of painting on paper. Probably from CLXXVIII*.

CCXXV. PAINTING IN ORIGINAL STATE.

Large silk painting in bundle, showing condition in which most of these paintings were originally recovered by Sir Aurel Stein. This specimen has backing of strong paper and is in better state than many of the others were. The subject is apparently the Paradise of Amitābha, with side-scenes illustrating the legend of Queen Vaidehī, as in XXXV*.

CCXXVI. AVALOKITEŚVARA. (Fragments of painting in silk.)

Head (with Dhyāni-buddha), parts of skirt, hand holding staff, with pennon.

CCXXVII. FRAGMENTS FROM SILK BANNER.

The escape of Buddha from the city. Above on left, on cloud, the Prince escaping on Kanthaka. Small divinities in armour uphold the horse's feet. Women in red robes lie asleep on palace floor. Delicate miniature work.

CCXXVIII. (1) Fragment of silk banner mounted on paper. Feet and lower end of robes of standing personages. Below, a cylindrical box, with floral pattern in blue and white. On back of paper, mutilated Chinese text: 'one peck of grain for each man . . .', &c. Part of the accounts of a garrison?

(2) Similar fragment. Face of Bodhisattva.

(3) Purple lotus spray and butterfly floating in the air.

CCXXIX. FRAGMENT.

Draperies (part of a monk's robe) drawn in thick ink outline on pinkish paper. Five inches square.

CCXXIX*. Centre part of figure of Lokapāla drawn in thick black outline on oiled (?) paper.

PAINTING: $6\frac{1}{4}$ in. by $5\frac{3}{8}$ in.

CCXXX. Two rosettes br artificial flowers cut out of paper, pasted in layers.

CCXXXI. Fragment of a treatise on divination by the shape of clouds, i.e. meteorology.¹ Ink outline on paper. There are five diagrams, the first (from right to left) being fragmentary. Each has below it the top of a truncated Chinese text.

(1) ... 滅... vanish ...

(2) 凡 [人家有] ... if a family has ...

(3) 凡此氣見... 聖人... In general if this form of vapour is seen, the wise man ...

(4) 凡人家有... if a family has ...

傘蓋... umbrella completely ...

不出... not go out ...

(5) 凡人家有... if a family has ...

白... white.

... 賊之... rob him.

PAINTING: 1 ft. by 6 in.

CCXXXII. [This and the following numbers, being woodcuts, have been described already in the *Catalogue of Japanese and Chinese Woodcuts* (p. 576 seq.). Here only the inscriptions will be dealt with.]

(1) On right 四十八願阿彌陀佛

(2) On left 普勸供養受持.

¹ Cf. *Taoist Canon*, Wiegner's No. 283: 'Pronostics tirés de la forme des nuages.' CCXXXI has been transferred to the Oriental MS. Department.

Main inscription.

- 1. 夫欲念佛修行求生淨國者先於淨
- 1. 2. 處置此尊像隨分香花以爲供養
- 1. 3. 每至尊前真心合掌離諸散動專注
- 1. 4. 一緣稱名禮敬
- 1. 5. 南无極樂世界四十八願大慈大悲
- 1. 6. 阿彌陀佛願共諸衆生一心歸命禮十拜
- 1. 7. 南无極樂世界大慈大悲諸尊菩薩
- 1. 8. 一切賢聖一拜
- 1. 9. 然後正坐一心專注念阿彌陀佛或萬或千
- 1. 10. 觀世音大勢至諸尊菩薩各一百八念已移去
- 1. 11. 以此稱揚念佛功德資益法界一切
- 1. 12. 含生願承是善聲同得正念往生無
- 1. 13. 量壽國更禮三拜卽出道場

Translation:

(1) Amitābha Buddha of the Forty-Eight Vows. [These are enumerated in the *Sukhāvatī Vidyā*, Chap. I, Section 7.]

(2) A universal exhortation to make offerings and to receive and hold fast to [the Faith].

Main inscription.

(1. 1) He who desires by meditation upon Buddha and by performance of austerities to obtain birth in the Pure Land, let him first in a clean

(1. 2) place put this holy image, with a due portion of perfumes and flowers as his offering.

(1. 3) Whensoever he comes into the presence of this holy one let him with undisturbed heart lay together the palms of his hands, put away all distractions and bend his will

(1. 4) to the one task of calling upon [Amitābha's] name, doing reverence, [saying] 'Praise to Amitābha Buddha of the Region of Sukhā-

vati, maker of the Forty-Eight Vows, the Great Merciful, Great Compassionate! ' Let him form the wish that all sentient beings may wholeheartedly put their trust in him, and let him (i.e. the worshipper) make obeisance ten¹ times.

(l. 7) ' Praise to the Great Merciful, Great Compassionate ones of the Sukhāvati Region, and to the various holy Bodhisattvas and to all sages and saints.' [Here make] one obeisance.

(l. 9) Next sit straight and concentrate all your thought upon repeating the name of the Buddha Amitābha, some ten thousand or thousand times.

(l. 10) 'Then that of Avalokiteśvara, Mahāsthāmaprāpta, and all the holy Bodhisattvas each one hundred and eight² times. One shift when the meditation is finished.

(l. 11) By virtue of this invocation and repetition of the (name of) Buddha your merit will be abundantly increased and throughout the planes of Existence all sentient beings will desire to hear the Good Voice,³ will learn the Right Invocation,⁴ and be born again in the Land of Amitābha. Again make obeisance three times and then retire from the place of worship.

CCXXXIII.

(1) 聖觀自在菩薩

(2) 普施受持供養

Main inscription.

l. 1. 聖觀自在菩薩心眞言念誦略儀

l. 2. 夫欲念誦請聖加被者先於淨處置此

¹ See *Amitāyurdhyāna Sūtra*, Section 30.

² Cf. the 108 *kṛśas* and the 108 beads of the rosary; also, Penzer's *Ocean of Story*, i. 242, vi. 14, and ix. 145.

³ Of Amitābha, calling from the Western Bank. See Shan-tao's commentary on the *Amitāyurdhyāna Sūtra*.

⁴ For the technical sense of *chēng-nien* in this context, see *Bukkyō Daijī-i* under *Isshin Shōnen*. The more familiar sense of *chēng-nien*, as an equivalent of *samyak-smṛti*, one of the Eight Roads of Salvation, would here be inappropriate.

1. 3. 尊像隨分供養先應禮敬然後念誦
- 1. 4. 一心歸命禮一切如來[離]染性同體大悲
1. 5. 聖觀自在菩薩摩[訶薩]願共諸衆生一心頭面禮十禮¹
1. 6. 次正坐真心專注念誦
1. 7. 聖觀自在菩薩蓮花部心真言曰
1. 8. 唵(引)²阿(引)囉(引)力迦(半音呼)娑嚩(二合引)賀(引)
1. 9. 此心真言威德廣大滅罪除災延壽增
1. 10. 福若能誦滿三十萬遍極重罪業皆得
1. 11. 除滅一切災難不能侵害聰明辯才隨願.
1. 12. 皆得若能誦滿一千萬遍一切衆生見
1. 13. 者皆發無上大菩提心當來定生極
1. 14. 樂世界廣如本經所說

Translation :

(1) Ārya Avalokiteśvara Bodhisattva.

(2) Dedicated for the wide propagation of acceptance and faith.

Main inscription.

(l. 1) Short directions for the recitation of the Ārya Avalokiteśvara Bodhisattva Heart-spell.

(l. 2) He who wishes by reciting this spell to obtain the protection of the Holy One must first in a clean place put this

(l. 3) holy image, make appropriate offerings, and then submit and do obeisance before he recites.

(l. 4) He must with whole heart accept and do obeisance to all the Tathāgatas, put away all turbid emotions and share the nature of the Great Merciful

(l. 5) Ārya Avalokiteśvara Mahāsattva; and he must pray that all

¹ These last twelve characters written small.

² The signs in brackets are guides to the correct pronunciation of the characters.

Sentient Beings may in this accord, himself doing obeisance ten times with head and visage.

(l. 6) 'Then he must sit straight and with undistracted heart concentrate upon the recitation

(l. 7) of Ārya Avalokiteśvara's Lotus Flower Division¹ Heart-spell, to wit:

(l. 8) Om Ārolik[a]. Svāhā.²

(l. 9) 'The might and virtue of this heart-spell are wide and great. It can diminish evil-karma and keep away disaster. It can prolong life, increase prosperity. If you can recite it a full 300,000 times, even the most evil karma can be completely abolished, and no misfortunes or disasters can molest you. You can become intelligent and eloquent to any extent you please. If you can manage to recite it a million times all sentient beings who behold you will attain to a completely illumined state of mind and in the future certainly be born in Paradise, to such limits as are defined in the original sūtra.

CCXXXV.

(1) 大聖文殊師利菩薩

(2) 普勸志心供養受持

Main inscription.

1. 1. 此五臺山中文殊師利大聖真儀變

1. 2. 現多般威靈叵測久成正覺不

1. 3. 捨大悲隱法界身並天人相與萬

1. 4. 菩薩住清涼山攝化有緣利益弘

1. 5. 廣思惟憶念增長吉祥禮敬稱揚

1. 6. 能滿諸願普勸四衆供養歸依當

¹ There is a Lotus Flower Division, presided over by Avalokiteśvara, in both the great mandalas (the Vajra-dhātu and Garbhaśośa-dhātu) of Vairocana, the central Buddha of the Mystic Sect.

² For this invocation, see *T'o-lo-ni Ch'i Ching* (Takakusu, vol. xviii, p. 825, col. 3) where it is connected with the Thousand Armed Avalokiteśvara. It belongs also to Amitābha (see Battacharyya, p. 3, note, and Takakusu, vol. xix, p. 230, col. 2) and to A.'s female emanation, Tārā.

1. 7. 來同證菩提妙果
- 1. 8. 文殊師利童真菩薩五字心真言
1. 9. 阿(上)囉跋左曩
1. 10. 文殊師利大威德法寶藏心施羅尼
1. 11. 唵(引)阿味囉吽(引)佉左略
1. 12. 對此像前隨分供養冥心一境專
1. 13. 注課持迴施有情同歸常樂

Translation :

(1) Mahā-ārya Mañjuśrī Bodhisattva.

(2) To propagate and encourage interest, offering, acceptance and faith.

Main inscription.

ll. 1-5. 'This Mañjuśrī from among the Wu-t'ai Hills, the Great Holy One, appears in many diverse true manifestations. By his might and magic unfathomable he long ago achieved true illumination, but did not relax his great compassion. He lurked amid the Planes of Existence and his body shows the marks of a *deva* or man. In company with ten thousand Bodhisattvas he dwelt on Mount Ch'ing-liang, assuming different forms that (spiritual) profit might be spread far and wide. All his thoughts and meditations were turned towards the increase of our happiness and good fortune. If we do obeisance to him and extol him

ll. 6-8. he can fulfil all our wishes. Let us exhort the Four Classes (of the Buddhist community)¹ to make offering and submit to the doctrine, that in the future they may all enjoy the exquisite fruits of Bodhi. Mañjuśrī Kumārabhuta² Bodhisattva's Five-syllable Heart-spell:

ll. 9-11. Arapacana.³ Mañjuśrī the Great Majestic and Virtuous One's Law Treasure Store Heart *dhāraṇī*:

Om! Avira. Hūm! Khasaro.

¹ Variousy enumerated.

² Boy-truth.

³ Each of the five syllables represents one of the deities in the group of five Mañjuśrīs. Hence the artificial title 'Arapacana', used also as a spell. See Bhattacharyya, *Buddhist Iconography*, p. 28. The ㄨ of the text means rising tone. The Chinese, in Sanskrit words, marked a rising, a departing and a 'dragged' (περισπώμενοι) tone. The last only on long syllables.

Before this image suitable offerings should be made and then with undistracted mind the worshipper should concentrate all his thoughts upon this one subject and by his patient effort obtain that all sentient beings may return to perpetual bliss.

The connexion of Manjuśrī, whose worship certainly started in India and not in China, with the Wu-t'ai Mountain in Shansi has not been successfully traced to its origin. In the earlier sūtras (e.g. the *Avatamsaka*) Manjuśrī's home is spoken of as inhabiting 'Mount Ch'ing-liang in the Eastern Quarter'. Only in the later, Tantric sūtras is this Mount Ch'ing-liang identified with Wu-t'ai in China: for example in the *Manjuśrī Law Treasure-Store Dhāraṇī Sūtra* (Takakusu, vol. xx, p. 791, col. 3, line 10),¹ which is the fundamental scripture for the worship of Manjuśrī with the Eight-syllable Spell, Buddha says: 'After my Decease, in the north-east quarter of Jambudvīpa, in the country called Great China (大振那), there shall be a mountain called Five Tops 五頂, where the boy Manjuśrī shall, after his wanderings, halt and remain.'

The name Wu-t'ai 'Five Terraces' naturally suggested Manjuśrī with his fivefold head-dress, containing the five Dhyaṇi Buddhas produced by his meditation. The worship of Manjuśrī with the Five-syllable spell (each syllable standing for one of the Dhyaṇi Buddhas) is founded upon the 'Mahā-ārya Manjuśrī's Five-syllable Yoga Method' (Tripitaka, xxvi. 10. 1, Takakusu, vol. xx, p. 723).

CCXL.

大慈大悲救苦觀世音菩薩
清淨心每早
奉念一千口

The Great Merciful Great Compassionate Saviour from Pain Avalokiteśvara Bodhisattva, to be prayed to early every morning with pure, unsullied heart, a thousand times.

¹ Translated c. A.D. 700.

CCXLI. Dated 947.

- (1) 弟子歸義軍節度使檢校太傅曹元忠造
(2) 大慈大悲救苦觀世音菩薩

Main inscription.

1. 1. 弟子歸義軍節度使 1. 2. 沙等州觀察處置管
1. 3. 內營田押蕃落等使 1. 4. 特進檢校太傅譙
1. 5. 郡開國侯曹元忠 1. 6. 雕此印板奉爲城隍安
1. 7. 泰闔郡康寧東西之道 1. 8. 路開通南北之見渠順
1. 9. 化斷疾消散刁斗藏 1. 10. 音隨喜見聞俱安福
1. 11. 祐于時大晉開運四 1. 12. 年丁未歲七月十五
1. 13. 日紀匠人雷延美

Translation :

(1) 'The disciple, Military Controller of the Kuei-i Army, additional Grand Preceptor, Ts'ao Yüan-chung made.

(2) 'The Great Merciful Great Compassionate Avalokiteśvara Bodhi-sattva.

Main inscription.

The disciple, Military Controller of the Kuei-i Army, Inspector of Kua-chou, Sha-chou, and other districts, Commissioner for the distribution of military land-allotments within the sphere of his jurisdiction and for the suppression of Tibetan tribes, specially promoted additional Grand Preceptor, inaugural Baron of the prefecture of Ch'iao, Ts'ao Yüan-chung carved this printing block and offered it on behalf of the municipal shrines of the city, that they may know no troubles; on behalf of the whole prefecture, that they may be intact and peaceful. That the ways leading east and west may remain open and unimpeded. That the barbarians (?) of north and south may submit and obey. May all severe

diseases disappear. May the sound of the war-trumpet no longer be heard; may we have the delight of witnessing and hearing good things and all be wetted by (the dew of) fortune and prosperity. The time being the fourth year of K'ai Yün,¹ with cyclical signs *ting-wei*, 7th month, 15th day (this was) inscribed. (Engraved by) the workman Lei Yen-mei.

CCXLV. Dated 947.

(1) 大聖毗沙門天王

(2) *Main inscription.*

北方大聖毗沙門天王
主領天下一切雜類鬼
神若能發意求願
悉得稱心虔敬之徒
盡獲福祐弟子歸義
軍節度使特進檢校
太傅譙郡曹元忠
惟願國安人泰社
稷恒昌道路和平
普天安樂
于時大晉開運四
年丁未歲七月
十五日紀

(1) Mahā-ārya Vaiśravaṇa Devarāja.

(2) *Main inscription.*

The Great Holy Vaiśravaṇa Devarāja, of the Northern Quarter, is lord and master of all the various sorts of demon and spirit under Heaven. All such persons as conceive a faith in him and address their prayer to

¹ Aug. 4, A.D. 947. For Ts'ao Yüan-chung and his family, see *Sung History*, Chap. XLIX, fol. 96. *Serindia*, Appendix A, p. 1338. He succeeded to the controllership of the district some time after 939 and held it till between 974 and 975. See below, p. 319.

him with awe and respect shall be rewarded with prosperity and good fortune. The disciple, Controller of the Kuei-i Army, specially promoted additional Grand Preceptor Ts'ao Yüan-chung of the prefecture of Chi'ao prays that the land may enjoy peace and its people quietness; that the village shrines may never cease to be kept up, that the roads may be safe and happiness prevail in every quarter under the sky. The time being Great Chin, K'ai Yün 4th year, cyclical signs *ting-wei*, 7th month, 15th day (this was) recorded. (A.D. 947.)

CCXLVI.

(1) 大聖普賢菩薩

(2) 普勸至心供養

Main inscription.

弟子歸義軍節度押衙
 楊洞芊敬發誠志雕此眞
 容三十二相俱全八十之儀
 顯赫伏願三邊無事四塞
 一家高峰常保於平安海內
 ○稱於無事
 府主太保延齡鶴年諧
 不外之神丹¹推¹湯○
 育長生之鸞鳳繡徒
 興盛 佛田○○社稷
 恒昌萬人樂業是○心○也

(1) The Great Wise SamantaBhadra Bodhisattva.

(2) Dedicated in earnest desire for the propagation and encouragement (of the Faith).

¹ Character very uncertain.

Main inscription.

The disciple, Captain of the Bodyguard of the Controller of the Kuei-i Army Yang Tung-ch'ien¹ being reverently inspired with true belief (caused to be) engraved this true image, complete with the Thirty-Two Signs of Buddhahood and the Eighty Marks clear and bright. Prostrating himself he prays that the three borders (of China) may be without trouble and the four frontiers like one household. May the high watch-fires never fail to protect us in peace and security; may the whole world be [blessed] with quiet. May His Excellence the Grand Protector, lord of this Prefecture, enjoy a life as long as that of the crane; may he succeed in compounding the elixir of immortality² and the broth of . . . rear the *luan*-bird and phoenix of long life. May the black-coated ones (priests) rise and flourish. May Buddha Fields (be extended?). May village and clan altars flourish and every one have *karmas* of joy. This is . . . desire.

CCXLVII.

1. 1. 此無量壽大誓弘廣隨求心所願必從佛眼母殊
1. 2. 勝吉祥灌頂光能滅惡趣嗔芽³澁摩密句置之
1. 3. 處龍鬼護持法舍利之伽他佩之者身同諸佛普
1. 4. 勸四衆持帶結緣並願同登眞常妙果

(1. 1) 'This great vow of Amitāyus is extended far and wide. Seek what your heart desires and it will certainly follow. Buddha's eye-mother's⁴ particularly

(1. 2) excelling, fortunate head-sprinkling rays can obliterate the (Six) Evil ways. The secret word 'Ucchushma', if you put it

(1. 3) in any place, dragons and demons will be kept away. Grasp the

¹ Author of a history of Kua-chou and Sha-chou. See the Stein MS, S. 5193.

² Alchemy, which can in China be traced back to about the time of Christ, was in the full flood of its popularity in the tenth century, the time at which this woodcut was probably made. It was then that P'eng K'siao wrote his famous commentary on the *T's'an T'ung Ch'i*, the most venerated of alchemistic texts.

³ ? abbreviation for 芽.

⁴ The Buddha's Eye Division is part of the great mandala of the Mystic Sect. Each Division has a parent or 'mother' deity.

hymn of Buddha's Spiritual Remains,¹ wear it in your girdle, and you shall become like the Buddhas. Everywhere exhort the four classes of the Community to hold it and wear it, that they may create sequences (of good) and desire all of them together to ascend to pure, firm, lovely effects.

CCXLVIII.

此聖觀自在菩薩千轉滅罪施羅尼有大威力能
滅衆罪轉現六根成功德體若帶持者罪滅福生當
得作佛

This thousand-turns retribution-destroying *dhāraṇī* of Ārya Avalokiteśvara has great might and strength to destroy all evil *karma* and can turn the Six Organs of Cognition into instruments of merit. Whosoever wears it in his belt shall have his evil *karma* diminished and good *karma* created, and shall attain to Buddhahood.

[The *dhāraṇī* in question is evidently the

千轉施羅尼觀世音菩薩呪. *Tripitaka* xi. 1. a, 'Takakusu, vol. xx, p. 17.]

¹ Buddha left behind him two kinds of *śārira* or 'remains': (1) his calcined bones, (2) his teaching. The second is called his Dharma-kāya-*śārira*, or spiritual body remains. The hymn in question is given in Chap. 48 of the *Mahā-abhinishkramana Sūtra* (Takakusu, vol. iii, p. 876, col. 2):

諸法從因生
諸法從因滅
如是滅與生
沙門說如是

All dharmas by Causation are produced;

All dharmas by Causation are destroyed.

This process of Destruction and Birth

Is the gist of the Śramana's (i.e. Śākyamuni's) teaching.

[The speaker is Aśvajita, one of the first five disciples; he is engaged in converting Śāriputra. For Pāli version see *Mahāvagga*, i. 23. 5; *Sacred Books of the East*, xiii, p. 146.]

CCXLIX. Dated 980.

Inscriptions.

The eight emblems:

- (1) 杵。唵 縛日羅 (二合)
- (2) 斧。唵 縛日羅 (二合) 娑縛 (二合)
- (3) 索。唵 播奢
- (4) 釧。唵 竭誡
- (5) 寶。唵 真多麼梔
- (6) 輪。唵 作羯羅
- (7) 戟。唵 庇哩戌哩
- (8) 夾。¹ 唵 摩賀尾

Donor: 施主知順 Engraver: 王文沼雕板

Main inscription.

大隨求陀羅尼
 若有受持此神呪者所
 在得勝若有能書寫帶
 在頭者若在臂者是人
 能成一切善事最勝之
 淨常爲諸大龍王菩薩
 擁護又爲諸佛能與衆
 所憶念此神呪不爲夜
 生最勝安樂鬼神等病
 羅刹諸鬼爲寒熱等不
 害亦不損厭蟲咀受
 所侵損厭業之罪消
 爲害先業之罪消

¹ For 筴

灾持此呪者常得安樂
 無諸疾病色相熾盛圓
 滿吉祥福德增長一切
 呪法皆悉成○
 若有人受持供養初
 宜護淨 太平興國五
 年六月二十日雕
 板畢手記

Inscriptions.

The eight emblems of the Bodhisattva 'who Accords what is Sought'.

Chinese. Sanskrit salutation transcribed in Chinese characters.

- | | |
|-------------|---------------------------------|
| (1) Pestle. | Om Vajra! |
| (2) Axe. | Om Vajra Svā[hā]! |
| (3) Lasso. | Om Pāśa! |
| (4) Knife. | Om Khadga! |
| (5) Jewel. | Om Cintāmani! |
| (6) Wheel. | Om Cakra! |
| (7) Lance. | Om Triśūla! (i.e. the trident.) |
| (8) Book. | Om Mahavi (?)! |

Donor: Li Chih-shun.

Engraver: Wang Wên-chao.

Main inscription.

The dhāraṇī of the Great Accorder of What is Sought.¹ Whosoever accepts and holds to this holy spell, shall bring success wherever he goes. Whosoever is able to copy it out and wear it on his head or against his arm, that man can perform all kinds of righteous acts, attain to the utmost height of purity, be continually defended and supported by all the great Nāga kings and be borne in mind by all the Buddhas and Bodhisattvas. This holy spell can give all sentient beings the highest bliss and

¹ This Bodhisattva (in Sanskrit, Mahāpratisarā), whose worship is treated of by the 大隨求陀羅尼經 (Takakusu, vol. xx, p. 616), is an incarnation of Avalokiteśvara and is, indeed, the Eight-armed Avalokiteśvara *par excellence*, though Amogha-pāśa sometimes has eight arms instead of six.

prevent their being harmed or molested by Yakshas, Rākshasas or any sort of demons or spirits, prevent them from illnesses, whether fever or ague, prevent them from being bewitched by incantations or spells. If they have bad *karma* (this spell) will diminish the retribution and save them from disaster. He who holds fast to this spell shall enjoy perpetual bliss and never be ill. His outward appearance shall be refulgent and without blemish. His fortune, prosperity and virtues shall continually increase. He shall be successful in all spell-methods. . . . Whosoever receives and holds to this spell and makes offering must first keep himself pure.

T'ai P'ing Hsing Kuo 5th year, 6th month, 10th day this hand-record was ready to be engraved on wood (July 24, 980).

FRESCOS FROM KHADALIK

All are fragmentary.

CCLXI. A hand in *vitarka-mudrā* at breast, with arm from wrist to elbow; these, with chin and necklace, outlined in red. Breast ornament with blue rosettes. Green scarf. Greatest measurements, 4 in. by 6 in.

CCLXII. Seated figure, head missing. Left hand (pendent) holds flask. Right arm raised; hand missing. Figure, nude; outlined in red. Blue skirt. On left, part of small kneeling figure. 4 in. by 5 in.

CCLXIII. Belted figure (waist only), with right hand holding writing-brush. Outlined in black. Tinted with grey. 3 in. by 5½ in.

CCLXIV. Head and shoulders of Buddha. Angular features drawn in thick red outline. Elongated ears. 7 in. by 9½ in.

CCLXV. Head of Bodhisattva with Dhyāni Buddha in crown. Outlined in red. Hair, eyebrows, and eyelashes black. Head of Dhyāni Buddha and lower part of Bodhisattva's face missing. 8 in. by 6 in.

CCLXVI. (1)-(8). Fragments of draped valance, flowered band and other decorative details.

(1) Band of lozenge-shaped pattern; on right, a donkey sitting cross-legged in Buddha attitude. 7 in. by 17 in.

(2) Part of similar lozenge-shaped pattern. Narrow band with what looks like conventionalization of Arabic writing. 6 in. by 11 in.

(3) Background of similar pattern. Kneeling figure (head missing) on right, holding incense-burner in right hand, lotus with long stem in left. 10 in. by 8 in.

(4) Fragments of same decoration, with 'writing' pattern on bands, as in (2). 3 in. by 7 in.

(5) Lozenge pattern with pendent arm (?). 3 in. by 5 in.

(6) Top of lozenge, white band and horn-shaped flowers. 5 in. by 3½ in.

(7) Fragment of floral pattern, with band of 'writing' as in No. 2 3 in. by 2½ in.

(8) Fragment with band as in (7). 2½ in. by 2½ in.

CCLXVII. Foot in red outline on lotus. Blue lotus on left above. 6 in. by 6½ in.

CCLXVIII. Elephant-headed deity holding tray of fruits. Rope round neck. Bracelets and usual Bodhisattva ornaments. Broken off at waist. 6½ in. by 6 in.

CCLXIX. Quatrefoil pattern, green with black outline. Borders in red outline. 4 in. by 5 in.

CCLXX. Scroll pattern in black and light green. 5 in. by 5 in.

CCLXXI. Old man with rope, apparently guiding a Buddha to whom the rope is attached. Old man drawn in red outline, naked save for green loin-cloth. 3½ in. by 4 in.

CCLXXII. Pendent hand holding flask. In red outline. Draperies shaded in green. 5 in. by 5 in.

CCLXXIII. Floral design somewhat like a Corinthian capital. On right, flower-basket with wreaths (?). 6 in. by 8 in.

CCLXXIV. Five Buddhas, from a decoration consisting in Buddhas ranged in tiers. The two top ones are headless. The fifth has top of head only. Where hands are visible they are folded, on knees. Buddha's robes are (1) red, (2) olive green, (3) black, (4) red. $9\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

CCLXXV. Haloed head of Bodhisattva in black outline and blue. 4 in. by 3 in.

CCLXXVI. (1) Left side of small Buddha in chocolate coloured robe, with halo. Red background. $3\frac{1}{2}$ in. by $1\frac{3}{4}$ in.

(2) Head of Buddha; red outline. 2 in. by $1\frac{3}{4}$ in.

CCLXXVII. AVALOKITEŚVARA.

Fresco panel from Farhad-Beg-Yailaki.

Stands three-quarters right. Right hand with palm upturned before breast supporting long-necked flask; left hand down as though gathering robe together. Upper half nude except for dark pink stole, striped with white, necklets, chains, &c. Dhyāni Buddha in tiara. Hair falls behind shoulders. Behind is narrow oval vesica and circular halo. Background of whole, dark red, with lower part of dark blue lotus-bud showing in left top corner, and small seated Buddha on right.

For photograph of fresco *in situ* see *Serindia*, Figs. 312, 313. For reproduction of portion removed see *Serindia*, Pl. CXXV.

PAINTING: 2 ft. 7 in. by 1 ft. $2\frac{1}{2}$ in.

FRESCOES FROM MING-OI, KARASHIAHR.

CCLXXX. Water-plant with large round red berries. Blue water below. 8 in. by 5 in.

CCLXXXI. Part of fresco panel from lower part of passage-wall painted in tempera. Upper half shows bare legs of man standing in agitated water, and attacked by a dragon which rises from waves and fastens on his right knee.

Lower half shows to right a censer with flattened dome-like top, smoking.

(For a giant who carries people over the water, see Chavannes, *Cinq Cent Contes*, ii. 33-4.)

ADDENDA

CLXXVIII*. (Fragment on paper.)

A many-tiered umbrella, hung with streamers and tasselled chains. On left, a demon holding a naked child on the palm of his hand; compare CCXLV. Below, part of the head of a Bodhisattva.

COLOURS: Hair of figures, brown-black. Fillets and streamers of head-dresses, white. Child's body and halo of Bodhisattva, pink.

REPRODUCTION: *Thousand Buddhas*, Pl. XLVI.

PAINTING: 1 ft. 3 in. by 1 ft. 9 in.

SĀKYAMUNI PREACHING ON MOUNT GṚDHRAKŪTA

Life-size embroidered hanging.

Though not a painting and therefore not having any strict claim to be included in the present catalogue, this embroidery is perhaps the finest piece of pictorial art in the collection.

The design, which has been very carefully described in the text of *The Thousand Buddhas* (p. 48 seq.) and in *Serindia* (p. 983 seq.), will here be described only in a summary way. The Buddha stands with right arm pendent and left hand gripping fold of dress at breast. Background of rocks. On each side (from bottom to top) a Bodhisattva, a monk, and a *devī*, representing the 'host of Bodhisattvas', 'host of monks', and 'host of Devaputras' who formed the audience when Buddha preached the *Saddharmapundarīka* on the Vulture Peak (Gṛdhrakūta).

Buddha stands on lotus pedestal. Below and on either side of this is a lion, 'Protector of the Law'.

Below, donors (from left to right):

A boy standing, two women kneeling with a child beside them. Two women kneeling, one in front of the other, each on a separate mat. A priest kneeling; behind a layman kneeling alone and two more laymen sharing a mat. Behind them stands a boy, holding a T-headed staff.

A rectangular panel, intended for the dedicatory inscription 功德記,

has been left blank. In the cartouche of the principal male alone there are remains of several characters but only the surname 'Wang' 王, and 一心供養 'dedicates with whole heart' are legible. The priest's cartouche says: . . . 寺維那義明供養: 'I-ming, *karmadāna* ('task-distributor') of the . . . temple dedicated.'

The earliest reference to an embroidery-picture seems to be ch. vii of the *Wu-fên-lu*:¹ A stupid nun was unable to make her own clothes. She asked the other nuns to make them for her; but they said 'Sister, we are busy and cannot do it for you. You had better ask the monks'. So she went to the monks; but they said 'Sister, we are busy and cannot do it for you. You had better go to the Elder'. The Elder said: 'I will do it for you'. But to amuse himself he embroidered on the back of the robe a picture of a man and woman embracing, so that when the foolish nun appeared in the street, everyone pressed the palms of their hands together and laughed aloud.

The existence of embroidered images in Central Asia and their early importation into China are attested by the fact that the Emperor Fu-chien of the Anterior Ch'in dynasty presented to the monk Tao-an² a Buddhist figure embroidered in thread-of-gold, which had been captured at the fall of Kuchā in 383.

The earliest reference³ to the embroidering of Buddhist pictures in China itself dates from A.D. 486 in which year on the second day of the eighth month the Lady Ch'ên, an aristocrat connected by birth with the reigning Southern Ch'i dynasty, commissioned the abbess of the Lo-lin Temple to have embroidered a picture of Amitāyus Buddha. The literature of the T'ang dynasty abounds with references to similar embroideries, which were in almost every case the work of women and particularly of nuns; and emphasis is laid on the fact that since embroidery merely implies following a given design, it affords an ideal opportunity for the pious industry of those who lack the talent to create original paintings. Embroidery is also more meritorious than the

¹ *Mahāsāsa Vinaya*, Takakusu, vol. xxii, p. 47, col. 3.

² *Kao Seng Chuan V*, Takakusu, vol. I, p. 352, col. 2.

³ An inscription by Shên Yo, see *Kuang Hung Ming Chi*, xvi, Takakusu, vol. lii, p. 212, col. 2.

dedicating of bronze figures, which have to be made through the intervention of workmen.¹

8 ft. 0 in. by 5 ft. 4½ in.

REPRODUCED: *Thousand Buddhas*, Pls. XXXIV and XXXV; *Serindia*, Pl. CIV.

¹ For embroidery pictures, see *Bukkyō Bijutsu*, iii. 27, an excellent article by Professor Kanda Ki-ichirō; also the article 'Shūbutsu' in *Bukkyō Dai ji-i*.

PART II

PAINTINGS IN THE MUSEUM OF CENTRAL ASIAN ANTIQUITIES, DELHI

(The numbers in brackets are those of Sir Aurel Stein's list in '*Serindia*',
pp. 937-1088.)

CCLXXXIII (Ch. 002). BODHISATTVĀ. (Banner.)

Stands three-quarters right on scarlet lotus, with head erect, right hand in *vitarka-mudrā*, left curved over breast. Dress, &c., similar to CXXXIX. Flesh shaded with pink. Great variety of colour. Mantle of deep maroon-red, lined with green. Crimson bodice; pink skirt edged with slate blue. Head-piece of lemon silk damask, loosely woven, with plain ground. Border of pink silk, suspension loop of white silk gauze. Streamers of dark blue silk coarsely woven and glazed. Right hand streamer replaced by one of similar silk, but green. Weighting-board ornamented with row of palmettes enclosed within elliptical borders whose ends form volutes at base of palmette; ground roughly painted red.

REPRODUCED: *Serindia*, Pl. LXXXII.

PAINTING: 2 ft. 2½ in. by 0 ft. 7¼ in. Length of whole, 6 ft. 1 in.

CCLXXXIV (Ch. 003). BODHISATTVĀ. (Banner.)

Stands three-quarters left on blue lotus, hands crossed over one another and hanging before body. Dress, &c., similar to CCLXXXIII, but no bodice.

COLOURS: Chiefly green and slate-blue. Skirt, pink. Masses of hair falling over shoulders, blue-black.

Accessories identical with those of CCLXXXIII, to which this banner is apparently a companion; but body of head-piece is here of fine cream silk gauze. Through suspension loop is knotted a loop of string, wound with variegated silk yarn of which traces remain, red, yellow and green.

REPRODUCED: *Serindia*, Pl. LXXVII.

PAINTING: 2 ft. 1¾ in. by 0 ft. 7¼ in. Length of whole, 6 ft. 0 in.

CCLXXXV (Ch. 009). BODHISATTVA. (Banner.)

Stands facing spectator on blue lotus, head slightly turned towards left shoulder. Right hand raised holding smoking censer. Left arm bent at elbow and forearm extended, hand open and fingers spread (third finger bent). General type like CXXXIX. Instead of scarf across breast, Bodhisattva wears underrobe as in CCLXXXIII. There is an additional scarf made of figured material, brown rosette on green. The stole is of transparent material with thin bands of blue; but intention is here not fully apparent. There is a general effect of lightness owing to pale tone of silk, which shows through the lighter washes (e.g. pink of skirt). The prevailing red is crimson, but in canopy there is a more purple red. Wide band of green in halo.

DIMENSIONS: 2 ft. 8 $\frac{1}{4}$ in. by 0 ft. 10 $\frac{1}{4}$ in.

Head-piece of figured silk; all streamers lost. This head-piece is an important specimen of textile work and is described in *Serindia* (p. 939) as follows:

'Head-piece of thick figured silk, with border of fine putty-coloured silk, cane stiffener sewn to lower edge, and yellow silk suspension-loop at top. Chinese character¹ on border. Figured silk, woven in firm satin twill with fine warp and broader untwisted weft, shows part of a Sassanian pattern. On old-rose ground, rows of elliptical medallions with old-rose field and borders of bright green, set out horizontally across material; rows about 1 $\frac{1}{2}$ inches apart and medallions in each, all but touching each other laterally. Alternating with them, rows of smaller indented quatrefoil panels, occupying spandrels between opposing arcs of each of the four medallions.

Green medallion borders ornamented with large hexagonal white disks; within, pairs of confronting deer, standing on flat symmetrical base like palmette cut flat across the top. They are striding, have heavy branching horns and long tails, and are woven in deep orange-yellow, bright green, old-rose and white. Treatment stiff and conventional, with stepped edges throughout. The bodies (here not seen) preserved in another fragment of same material (Ch. 00359)² where they are shown to have indented quatrefoil rosettes in reddish pink, white and green on shoulder and haunch. Spandrel panels have green ground, on which, similar pairs of confronting geese woven in same colours as deer. Tips of their wings strongly curved up, and both legs visible, although otherwise seen in profile. Their heads well characterized, distinguishing them from equally striking ducks of Ch. 00359 b.²

¹ Apparently the two characters: 賢護, 'Bhadrāpālā'; but the first is not certain.

² These numbers refer to the List in *Serindia*, p. 991.

Material excellently preserved and colours bright and fresh . . .'

Figured silk as preserved, reproduced, *Serindia*, Pl. CXI. Reconstructed design from this fragment and Ch. 00359 a,¹ *Serindia*, Pl. CXV.

CCLXXXVI (Ch. 0011). BODHISATTVA. (Banner.)

Holds red lotus-bud in right hand. Moustache and small chin-beard. Naked to waist, save for ornaments. Short skirt down to knees. All accessories lost and both ends of painting including lotus on which the Bodhisattva stood.

COLOURS: Skirt is bright red at bottom; his green band with chrysanthemum(?) pattern in centre. Girdle, white lined with light blue.

PAINTING: 2 ft. $7\frac{3}{4}$ in. by 0 ft. $10\frac{1}{4}$ in.

CCLXXXVII (Ch. 0016). AVALOKITEŚVARA. (Banner.)

Holds up willow spray in right hand. Two mauve lotus-buds in tiara. Skirt stamped with repeat pattern in green. Lozenge pattern at bottom.

All accessories lost and upper edge of painting. Torn at level of eyebrows and repaired in antiquity.

COLOURS: White draperies and pink-red shading of skirt predominate. Lotus, light blue.

PAINTING: 2 ft. $7\frac{3}{4}$ in. by 0 ft. $10\frac{1}{2}$ in.

CCLXXXVIII (Ch. 0019). DESCENT OF INFANT BUDDHA. (Fragment.)

Māyā, asleep on couch, clad in red robe; towards her advances a naked infant, astride a white elephant, upborne by spirals of cloud. Buddha has hands in *anjali-mudrā*, and is backed by large orange halo. Compare XCI, Scene 1, and XCVI, Scene 3.

PAINTING: 0 ft. $4\frac{3}{4}$ in. by 0 ft. $2\frac{1}{8}$ in.

CCLXXXIX (Ch. 0022). VIRŪPĀKSHA. (Banner; upper end lost.)

Replica of CXXXVII* (from which, however, it differs slightly in colour) and CCCCXXXVI. Goes up as far as V.'s mouth. Lower end

¹ These numbers refer to the List in *Serindia*, p. 991.

shows shoes of woven string. Inscribed 毗樓勒陀, the first three characters of which are the beginning of Virūdhaka's name. But undoubtedly Virūpāksha is intended.

Head-piece of plain cream silk gauze, bound with glazed silk of pale pink. Suspension loop of frayed brocade, with bronze ring. The whole is roughly sewn together and evidently a hasty substitute for the original top. Side streamers are of pale grey, and four bottom streamers of greyish-blue silk, ornamented with leaf and insect motifs in black paste. Weighting-board (detached) is painted dark red, with lotus and leaf design.

COLOURS: Beard, pink. Shoes and stole, white. Other draperies red, blue and green. Armour at waist, golden-yellow.

PAINTING: 1 ft. 5 in. by 0 ft. 6½ in. Length of whole: 6 ft. 3½ in.

CCXC (Ch. 0023). MANJUSRI. (Banner.)

He rides on white lion. Right hand open on knee with thumb pointing up; left, raised, open, with second and third fingers bent. Lion same in attitude, type and trappings as CXLI.

The banner is complete except for weighting-board and upper end of painting, and in good condition. Head-piece of buff silk gauze, painted in floral design, but now in fragments, mounted on plain blue silk and bound with light red damask inwoven with lozenge pattern as in Ch. 00340 (see *Serindia*, p. 989). Suspension loop of pink silk and streamers of olive-green, the silk streamers ornamented with leaf patterns in black. (Painting has been re-attached to head-piece in mounting.)

COLOURS: Lion, a striking white; tail and whiskers blue. Emits coils of flame which must once have been yellow. Blue of mantle is thin and dirty.

PAINTING: 1 ft. 8 in. by 0 ft. 7½ in. Length of whole, 5 ft. 4 in.

CCXCI (Ch. 0028). AVALOKITEŚVĀRA.

Stands facing spectator on two small lotuses. Right hand raised supporting willow spray on palm; left hand by side holding flask. Dhyāni Buddha on tiara. Figure and dress of 'Indian' type. Border lost.

COLOURS: Almost gone from flesh, halo, and lotus-stand. Otherwise limited to rather dirty red, brown and green.

PAINTING: 1 ft. 6 in. by 1 ft. 0 in.

CCXCII (Ch. 0029). THOUSAND-ARMED AVALOKITEŚVARA.

On two pieces of silk roughly joined across middle and originally backed with paper; torn in places. Avalokiteśvara has yellow flesh, and blue hair and stole. General treatment as in LVI, but no tank or attendant deities. Donors (a man and two women) in tenth-century costume.

PAINTING: 1 ft. 8 in. by 1 ft. 4 in.

CCXCIII (Ch. 0030). LIFE OF BUDDHA. (Banner.)

(1) Arjuna testing the Bodhisattva at arithmetic. The teacher sits before a long desk. Two pupils squat opposite with books in front of them. Both teacher and pupils are raised from floor by low platforms. Perhaps only the education of the B. in general is represented; but it is the arithmetic-lesson which immediately precedes the physical tests in the *Lalitavistara*.

(2) Two boys wrestling, clad only in caps and loin-cloths.

(3) Two men; one flies back into the air holding a huge beam, from which a weight has been released; the other holds a large metal weight. This is perhaps the contest that the Chinese version of the *Lalitavistara* calls 角試 'buffeting competition'. It may in fact be a variant of the sport called 角抵 or 角抵 mentioned in Chang Hêng's *Fu* of the Western Capital.¹

(4) The Bodhisattva throwing the elephant which Devadatta had killed outside the city wall. A friend dressed in green stands by him; but the wall is not represented.

Four streamers, kept separately; other accessories lost.

COLOURS: Much effaced; bright yellow cartouches seem out of tone.

REPRODUCED: *Serindia*, Pl. LXXVI.

PAINTING: 2 ft. 0 in. by 0 ft. 6 $\frac{3}{4}$ in.²

¹ See Margouliès, *Évolution de la Prose Artistique Chinoise*, Munich, 1929, p. 84.

² The best account of the Contests is given by the *T'ai T'zu Jui Ying Pên Ch'i Ching*. *Shen-shi*, 665; Takakusu, vol. iii, p. 472.

CCXCIV (Ch. 0031). VAISRAVANA.

Head and shoulders only preserved, with faded red silk border from top and one side of painting, and part of *devī*, much effaced, on left. Vaiśravaṇa hands are lost; but he carried the halberd over his right shoulder; its two-spiked head with pennon and streamers are preserved complete. His body is full-face to spectator; his face turned slightly to right. He wears small scale-armour, round-edged. Wears large, stud ear-rings and solid tiara with white fillet and streamers at ears. From each shoulder rises stiffly curving red flame; cf. CXXXIII. The *devī* wears flat-topped head-dress like Śrī in CCCXIX.

COLOURS: Red, and bright yellow on face and armour.

Border preserved measures 2 ft. 2½ in. by 1 ft. 3 in.

Largest fragment of painting, 0 ft. 9 in. by 0 ft. 7½ in.

CCXCV (Ch. 0051). AMITĀBHA AND ATTENDANTS, with side-scenes showing the legend of Ajātaśatru and the Meditations of Queen Vaidehī. Cf. XXXV*, XXXVII, &c.

Amitābha has right hand in *vitarka-mudrā*; left hand palm upwards on lap. The two chief Bodhisattvas sit with one leg pendent and one bent. Between each of them and the Buddha sits bare-headed disciple. The robes and ornaments of all Bodhisattvas are of 'Indian' type, with narrow scarves only across breast and narrow stoles leaving most of the body and arms bare. The musicians on the platform below play (from right to left) reed-organ (*shēng*), flute, clappers and pipe. The dancer holds long scarf. Of the Buddhas in bottom corners only head and shoulders remain, and of the lake only a small part.

Side-scenes.

On right, legend of Ajātaśatru (1) Buddha appearing to Vaidehī as she is walking, (2) Vaidehī throwing herself down before Buddha who again appears on a lotus-seat, (3) Ajātaśatru pursuing his mother with a sword. The minister Candraprabha and the doctor Śiva ready to intervene.

(4) Vaidehī visits Bimbisāra in prison, bringing him drink concealed in a lotus-garland.

(5) Ajataśatru on horseback meeting the gaoler of the prison, who bows obsequiously. Behind, a lictor with club.

(6) Destroyed: parts of pavilion with Vaidehī(?) seated inside.

On left, Meditations of Queen Vaidehī:

(1) She kneels on a mat admiring a canopied structure containing the Jewels of Paradise.

(2) Admiring a white square; perhaps ice?

(3) Admiring the lotus-pond of Paradise.

(4) The Palace.

(5) The ground of Paradise, divided into squares.

(6) The Lotus Throne Jewel (with flaming jewel on it).

(7) The Image of Buddha.

(8) The True Body of Buddha.

(9) Avalokiteśvara.

(10) Mahāsthāmaprāpta.

COLOURS: Flesh has been pink-white, but paint has chipped away. General tone of red-brown.

PAINTING: 3 ft. 3 in. by 3 ft. 8 in.

Seven large paintings on linen. Each represents almost life-size standing figure of Avalokiteśvara, with canopy above.

CCXCVI (Ch. 0052).

Stands facing spectator. Right hand raised holding lotus-spray. Left by side carrying flask. Dhyaṇī Buddha on front of tiara. Dress, &c., of 'Indian' Bodhisattva type in this and subsequent numbers, unless otherwise stated. Flying draperies dirty blue, with reverse of green. Border and suspension-loops of blue linen.

REPRODUCED: *Serindia*, Pl. LXXXIX.

PAINTING: 5 ft. 7 in. (with loops, 5 ft. 10 in.) by 2 ft. 1 in.

CCXCVII (Ch. xxi. 005).

Is eleven-headed and six-armed, with donors (three men opposite three women) at bottom. Top hands hold emblems of Sun and Moon. Middle hands at breast. Bottom hands hold flask (left hand) and rosary. In the colouring green and orange prevail. Donors are in tenth-century costume. Red linen border and suspension loops.

REPRODUCED: *Serindia*, Pl. LXXXIX.

PAINTING: (With 3 in. border) 4 ft. 10 in. by 2 ft. 2 in.

CCXCVIII (Ch. 0055). AVALOKITEŚVARA. (Banner.)

Holding purple lotus bud. Stands three-quarters left on scarlet lotus. Figure, dress, &c., like GCLXXXIII. Accessories lost.

COLOURING: Subdued; in draperies green prevails. Skirt outlined in pink, and has slate-grey border.

PAINTING: 2 ft. 2 in. by 0 ft. 7 in.

CCXCIX (Ch. 0056 (a) and (b)).

Fragments of two miniature paper banners. Upper part of body and head-piece, with signs of side-streamers. Painted on obverse only with seated Buddha in triangle of head-piece and rosette ornament on border. Body painted in square panels, divided by their diagonals into four triangles, orange, grey, red, olive-green, with boss ornament at centre.

PAINTING: Greatest length, 0 ft. 5 in., width 0 ft. 1½ in.

CCC (Ch. 0057). AMITĀBHA. (Fragment of painting.)

Seated in meditation on lotus. Feet exposed, thumbs touching, mantle covering both shoulders and arms. Circular halo and vesica. Mantle, red; halo, red, yellow and green. Edges ragged.

PAINTING: about 1 ft. 0 in. by 0 ft. 8 in.

CCCI (Ch. 0060). KSHITIGARBHA. (Linen banner.)

Inscribed 南无地藏菩薩 'Praise to the Bodhisattva Kshitigarbha.' Before Kshitigarbha's name is a character that has been deleted. The

representation is exactly the same as in the Avalokiteśvara banners of this series (hands in *anjali-mudrā*; Dhyāni Buddha in head-piece). Head-piece border of pink linen. Streamers lost. Painted on whitish linen, clean and fresh.

PAINTING: 2 ft. 7 in. (with head-piece) by 0 ft. 8½ in.

CCCII (Ch. 0061). MAITREYA BODHISATTVA. (Linen banner.)

Standing figure, three-quarters right. Hands in *anjali-mudrā*. Much effaced. Inscribed 弥勒菩薩 'Maitreya Bodhisattva'.

PAINTING: 2 ft. 5½ in. by 0 ft. 6¾ in.

CCCIII (Ch. xxvii. 004). AVALOKITEŚVARA. (Linen banner.)

Right hand in *vitarka-mudrā* at breast. Left hand by side. Dhyāni Buddha in head-piece. The lower part fragmentary. Inscribed 南无延壽命菩薩 'Praise to the Bodhisattva who prolongs life'. Skirt shaded with light mauve.

PAINTING: 3 ft. 8 in. by 0 ft. 10 in.

CCCIV (Ch. 0067). AMITĀBHA TRINITY.

Amitābha stands facing spectator with Avalokiteśvara on his right and Mahāsthāmaprāpta on his left. The latter are standing, their heads turned towards the Buddha. Amitābha wears green under-robe and red mantle lined with blue. His right hand is in *vitarka-mudrā*; left hand before breast. Eyebrows, &c., green over black. Mahāsthāmaprāpta has both hands in *vitarka-mudrā*. Avalokiteśvara has left hand in *vitarka-mudrā* and carries flask in pendent right hand.

COLOURS: Entirely gone from flesh; draperies salmon-red and dark green; jewellery dark red.

Made of one breadth of silk, somewhat broken and discoloured, and incomplete at top and bottom.

PAINTING: 2 ft. 4½ in. by 1 ft. 10 in.

CCCV (Ch. 0071). THE LIFE OF BUDDHA. (Banner; fragments.)

(1) The Prince seated in landscape, with three-pronged head-dress. He is evidently about to begin the life of austerities.

(2) Pursuit of Śuddhodana's messengers, replica of scene 3 of XCV, but inferior in execution.

(3) Buddha preaching, after his Illumination. On gold throne with canopy. Three monks behind the throne; three laymen kneeling before him.

(4) Fragment. Five laymen standing in a row.

On left, a few fragments of Chinese characters. Only the words 'Seeking the Prince' are legible.

COLOURS: Great variety. Horsemen dressed in red, green, blue and chocolate. Gold used in throne and drawing of Buddha's dress.

PAINTING: width, 0 ft. $6\frac{3}{4}$ in.

CCCVI (Ch. 0072).

Upper end of banner made of thin buff silk, unpainted, and retaining triangular head-piece, of fine silk damask woven in small lozenge pattern. On it is painted Amitābha as Dhyāni Buddha, in red robe, seated on red lotus.

Length of whole, 0 ft. $10\frac{1}{2}$ in. Width of banner, 0 ft. $6\frac{1}{2}$ in.

CCCVII (Ch. 0073).

Fragments of painted silk banner, showing dark red lotus and lower part of standing figure draped in striped skirt of dark grey and red, with pattern of four-petalled flowers.

PAINTING: 0 ft. 7 in. by 0 ft. 7 in.

CCCVIII (Ch. 0080 a-c). BANNER TOPS, with Dhyāni Buddha in angle.

(a) and (b) are single thickness and evidently formed back and front of one banner-top. They have no border. The rest are double and have border and suspension loop. (e) is badly charred.

PAINTING: length of bases: (a) a. 0, (b) a. 0, (c) 1 ft. 5 in., (d) 1 ft. 9 in., (e) 1 ft. 4 in.

CCCIX (Ch. xxi. 0012).

Light buff; double, with border and suspension loop of pink linen. Clean and fresh.

PAINTING: length of base, 3 ft. 0 in.

CCCX (Ch. 0081). BODHISATTVA. (Banner.)

Stands three-quarters right on two lotuses, brown and red, right hand raised in *vitarka-mudrā*; left hand at breast holding in palm white lotus tipped with blue. Dress and style of work as in CCLXXXVII, but on smaller scale. Mantle green (but much destroyed); skirt orange and red. Reverse of stole, slate-blue. Upper end of painting and all accessories lost.

REPRODUCED: *Serindia*, Pl. LXXXII.

PAINTING: 1 ft. 4 in. by 0 ft. 5½ in.

CCCXI (Ch. 0085). VAIŚRAVANA.

Stands facing spectator. Right hand grasps pike, left holds up *stūpa* (containing seated Buddha) on small coil of cloud. Blue breastplate. Red rosette-pattern on knees of breeches, that are tucked into greaves. Greaves covered with overlapping red circles. Arms covered with bands of red. Pike-top has pennon painted in diaper of orange hexagons, spotted with green, and white border with heavy black chevron-pattern. Pike-point has barbed spike at side. All accessories lost.

COLOURS: Large surfaces of blue on breast-plate and skirt are only imperfectly covered with pigment. This does not seem to have rubbed away; but rather it appears that the artist has only sufficient supply to use very sparingly. Otherwise orange and red prevail.

PAINTING: 1 ft. 5½ in. by 0 ft. 7½ in.

CCCXII (Ch. 0089). MINIATURE SILK BANNER.

Complete with body, streamers and weighting-board. Body and head-piece are of plain red silk cut in one piece and stamped in white with design of lotus-seat, with rhomboid pattern below. Pointed top bordered with fine light blue silk damask, woven in stripes of lattice

pattern. Blue side-streamers are stencilled with white leaf pattern. Green bottom streamers also stencilled with half-obliterated white pattern. Weighting-board painted yellow, with enclosed palmettes drawn in ink and background painted grey.

PAINTING: length of whole, 1 ft. 10 in.; apex to bottom of banner proper, 0 ft. 11 in.; width, 0 ft. $2\frac{3}{4}$ in.; side streamers, 0 ft. 7 in.

CCCXIII (Ch. 0096). BÔDHISATTVA. (Banner; fragmentary.)

Stands facing spectator, left hand by side, right holding flat square book. Single flaming jewel on front of tiara. A coarse example of the CCLXXXVII type.

COLOUR much worn. Chiefly brown, red, green, and black.

PAINTING: 1 ft. $6\frac{1}{4}$ in. by 0 ft. $7\frac{1}{2}$ in.

CCCXIV (Ch. 0097). BODHISATTVA. (Banner, fragment.)

Lower half of standing figure. Right leg straight. Left leg in profile and slightly bent. At top of right leg are remains of hand holding a book. Skirt drawn across legs in a series of sharp, conventional curves. Retains (two) wide bottom streamers of greenish silk and weighting-board of folded paper cut from a Tibetan sūtra and painted red.

COLOURS: Skirt yellow, shaded with red; flying draperies chocolate, lined with green.

PAINTING: 0 ft. $11\frac{1}{2}$ in. by 0 ft. $7\frac{1}{4}$ in. Length with streamers, 3 ft. $4\frac{1}{2}$ in.

CCCXV (Ch. 0098). FRAGMENT.

Head and shoulders of Lokapāla. Right hand at breast, fingers stretched out towards the spectator. Left arm lost; hand holds staff of trident. Fine black beard flies in the wind. Lips bright red; hair (in form of flames), orange. Other colours lost.

REPRODUCED: *Thousand Buddhas*, Pl. XLVIII.

PAINTING: 1 ft. $5\frac{1}{4}$ in. by 0 ft. $11\frac{1}{2}$ in.

CCCXVI (Ch. 0099). FRAGMENT FROM LARGE SILK PAINTING.

The bottom of a woman's dress, and below it part of the head of a female figure, two cone-like ornaments stuck in the black hair. A seam in the silk on right.

PAINTING: greatest measurement, 0 ft. $4\frac{3}{4}$ in. by 0 ft. $7\frac{1}{4}$ in.

CCCXVII (Ch. 00103). ELEVEN-HEADED AVALOKITEŚVARA (?) (Much-effaced remains of large painting.)

Much broken and repaired in early times; drawing and colour almost effaced. Traces remain of attendant Bodhisattvas, Śrī Devī, Vasu, &c. Floating *devī* in upper corners. Fragments of broad (5 in.) silk damask border along top and one side; buff, woven in small lozenge lattice-work and printed with large designs in greenish indigo; along top, medallions bordered with interlacing band pattern, enclosing animals; at side, large repeating lozenge-shaped rosette.

PAINTING: 4 ft. 7 in. by 3 ft. 4 in.

CCCXVIII (Ch. 00104). PARADISE OF AMITĀBHĀ, with side-scenes illustrating the *Amitayūrdhyāna-sūtra*. (Fragmentary.)

Follows the usual lines of such paintings (e.g. XXXV*, XXXVII, CCXCV), but even when complete must have been much compressed from top to bottom. Buddha holds bowl in left hand; right in *vitarka-mudrā*. The two chief Bodhisattvas (each having Dhyāni Buddha in front of tiara) are entirely Indian in type. Several of the Bodhisattvas have curious tuft-like ornaments in tiara, resembling candles. Before the Bodhisattva group on either side kneels a *devī* playing upon a musical instrument. On left, the instrument is a lute (much effaced) which she plays with fan-shaped plectrum. On right, long five-stringed zither (Chinese *ch'in* 琴). Above, palaces; containing Buddhas, &c.

Side-scenes:

Right: (1) Former incarnation of Ajātaśatru as a hermit. He is being bound and beaten by three men outside the door of his hut, while a dignitary on horseback looks on.

(2) Ajātaśatru running out of palace.

(3) The same pursuing Queen Vaidehī with a sword. Candraprabha and Gīva with swords, ready to intervene.

(4) Vaidehī visiting Bimbisara in prison.

Left: The meditations of Vaidehī.

(1) On the Lake.

(2) On Amitābha and another Buddha.

(3) On treasure-tower.

COLOURS: Much effaced: Buddha's flesh orange and yellow-gold. Kobi, Indian red.

PAINTING: 2 ft. 0 in. by 3 ft. 10 in.

The above description refers to the picture as it now exists, mounted as a *kakemono*. There are also further fragments, as follows:

(1) Musicians (playing clappers, flute and zither), dancer's feet, naked infant souls in tank. Garudas, &c. Subsidiary Buddha and attendants.

(2) Left-hand side scenes, continuing those described above:

(a) a Bodhisattva in Indian pose.

(b) a Bodhisattva, with three small Buddhas in sky.

(c) a Buddha standing on lotus in tank.

(d) tank with large lotus in it.

(3) Detached fragments of canopy, palace, platforms, &c.

CCCXIX (Ch. 00105 and 00105a). ELEVEN-HEADED AVALOKITEŚVARA.

Broken down middle and mounted in two halves. Much broken surface and details of right half almost effaced. Dress, pose, arrangement of heads and general type of central deity as in LXIII. Attendants are those usually found in *mandala* of Thousand-Armed Avalokiteśvara and consist of two Lokapālas, Bodhisattvas of Sun and Moon, Śrī Devī and the Rishi Vasu, the demon Uccushma and his companion, the Blue Faced Vajra. Śrī wears a kind of flat mortar-board with flaps. The whole has been painted over another picture which sometimes shows through.

COLOURING (much effaced in right-hand bottom portion): chiefly reds, orange and green.

At bottom heads of three women and four male donors (one a child), in tenth-century costume.

PAINTING: 4 ft. 6 in. by 3 ft. 7 in.

CCCXX (Ch. 00107). VAISRAVANA. (Banner; fragmentary.)

Stands facing spectator. Left hand (lost) grasps pike with triple pennon. Right hand is raised, carrying *stūpa* on palm. Upper part of canopy and all below knees, lost. Dress, &c., similar to CXXIX. Has collar of leather(?) the thongs of which pass through a ring under his chin. Circular knobbed disks on breastplate. Ring-mail over stomach and skirt of thin, narrow plate. Armour, yellow. Draperies, red. All accessories lost.

PAINTING: 1 ft. 0 in. by 0 ft. $5\frac{3}{4}$ in.

CCCXXI (Ch. 00108). BODHISAT'TVA.

Stands full-face holding red lotus-bud in right hand. Part of top border exists as detached fragment. Girdle green; skirt purple-mauve. On reverse, Tibetan inscription deciphered by Dr. Barnett: 'LHO STAG BRTAN GYI BSOD NAMS, Felicity of LHO STAG BRTAN', a donor's inscription. Same series as CDXCIV and CDXCV, which have same inscription.

CCCXXII (Ch. 00109). BODHISAT'TVA. (Remains of banner.)

Stands facing spectator, head turned towards left shoulder. Right hand holds up red lotus bud. Left is held palm up before breast. Face long and heavy—a coarse version of the type CXXII. Colours much effaced. Stole a dark purplish colour (light red mixed with black). Lotus red.

PAINTING: 1 ft. $6\frac{3}{4}$ in. by 0 ft. 5 in.

CCCXXIII (Ch. 00110). AVALOKITEŚVARA. (Fragments.)

Two fragments of a banner, with gap across chest of figure. All accessories lost. Left hand (pendant) holds metal vase. Skirt red. Full face; head reclining over right shoulder.

PAINTING: (1) 0 ft. 5 in. by 0 ft. $5\frac{5}{8}$ in. (2) 0 ft. $6\frac{3}{4}$ in. by 0 ft. $5\frac{5}{8}$ in.

CCCXXIV (Ch. 00111). KSHITIGARBHA. (Banner; fragmentary.)

Stands three-quarters left. Right hand holds flaming jewel; left in *vitarka-mudrā* at breast. Feet and crown of head broken off. For other examples of K. on banners, see CXVIII, CXIX, CXXV; also CDXLII, CDXXXVII. Both ends and all accessories lost.

COLOURS: Mantle, dull brown mottled with red and barred with black. Part of round halo, red and brown.

PAINTING: 1 ft. 0½ in. by 0 ft. 5½ in.

CCCXXV (Ch. 00112). BODHISATTVA. (Fragments of banner.)

Shows forehead to knees of standing figure, hands in *anjali-mudrā*. Fleshy features and thick red lips. Colour much effaced, chiefly red and light red. All accessories lost.

PAINTING: 0 ft. 8¾ in. (joined) by 0 ft. 5½ in.

CCCXXVI (Ch. 00113). BODHISATTVA. (Fragments.)

Two fragments of a banner, showing lower part of standing Bodhisattva. Skirt, slate blue. Red stole, with orange reverse. Feet and ankles bare. All accessories lost.

PAINTING: (1) 0 ft. 9½ in. by 0 ft. 5¾ in.; (2) 0 ft. 3 in. by 0 ft. 7 in.

CCCXXVII (Ch. 00115). BUDDHA. (Fragment of banner.)

Head and most of right side completely gone. Hands held up on each side before breast, palms out. Straight green under-robe with red border reaching to ankles, and brown mantle with yellow lining. Flesh pink.

PAINTING: 1 ft. 2½ in. by 0 ft. 7¼ in.

CCCXXVIII (Ch. 00116). BODHISATTVA. Fragment of painted silk banner, on coarse gauze.

Upper half only, standing three-quarters to left. Right hand laid across breast; left arm by side. Dress, &c., of 'Indian' type. Tiara has double circlet. Surface much worn and little colour left.

PAINTING: 0 ft. 5¾ in. by 0 ft. 5¾ in.

CCCXXIX (Ch. 00121). AVALOKITEŚVARA, with LOKAPĀLAS.

• (Fragmentary.)

Avalokiteśvara is seated on lotus-throne in 'Indian' pose. Right knee raised, with right hand hanging open over it. Dhyāni Buddha on front of tiara. Dress of regular Indian Bodhisattva type. Hair done in high cone. In upper corners, Virūpāksha (left); Vaiśravaṇa (right), in mail armour, seated on rocks. Compare, for other Avalokiteśvaras of this type, X, IV, LXI.

COLOURS: Robes, light green and Indian red. A yellow-gold tone (halo and vesica) predominate.

REPRODUCED: *Thousand Buddhas*, Pl. XLIII.

PAINTING: 1 ft. 8 in. by 1 ft. 9 in.

CCCXXX (Ch. 00124). AVALOKITEŚVARA.

Sits with legs interlocked on lotus-seat. Right hand in *vitarka-mudrā* holding long-stemmed lotus; left hand supports flask at level of shoulders. Dhyāni Buddha in front of tiara. Dress, &c., much as in LII. On either side stands figure of youth holding a scroll; cf. the Good and Bad Boys of XXVIII and LIV. But here the figures have no halo.¹ Two monk-donors on each side. It has been suggested that those on the left are nuns; but this is uncertain.

Painting considerably broken. Border of dark purple linen. Colours much effaced. Chief effect is of red (in Bodhisattva's draperies) and dull red (skirt). Donors' robes are black and dull purple.

PAINTING: 2 ft. 11 in. by 2 ft. 3½ in.

CCCXXXI (Ch. xxi. 008). On linen.

Right hand (raised) holds willow-spray; left hand (pendent) holds flask. A thick rope (of pearls?) hangs round neck and well below knees. Dhyāni Buddha in crown. No border. Bottom destroyed.

PAINTING: 6 ft. 0 in. by 1 ft. 8½ in.

¹ For meaning of these figures, see Introduction, *The Good Boy and the Bad Boy*, p. xliv.

CCCXXXII (Ch. 00125). On linen.

Six-armed Dhyāni Buddha in tiara. At either side of feet, a child with white trousers and hair done up with red ribbon. These are the Good and Bad Boy of LIV. At bottom, six donors; three men on left, and one man with two women on right, all in tenth-century costume. No border.

PAINTING: 4 ft. 8 in. by 1 ft. 9 in.

CCCXXXIII (Ch. 00126). On linen.

Right hand (raised) holds willow-spray; left by side carrying flask. Dhyāni Buddha on tiara. The bottom is charred and donors are almost effaced. No border.

PAINTING: 4 ft. 11 in. by 1 ft. 8¼ in.

CCCXXXIV (Ch. 00129). On linen.

Pose, &c., as in CCXCVI, but much effaced and discoloured. Donors: two men on right, two women on left, in tenth-century costume. No border, but linen suspension loop at top.

PAINTING: 5 ft. 2½ in. by 1 ft. 10 in.

CCCXXXV (Ch. 00127). AVALOKITEŚVARA. (On linen.)

Avalokiteśvara stands on red lotus. He is six-armed. Left hands hold (1) symbol of sun, (2) willow-spray at breast, (3) flask. Right hands hold (1) symbol of moon, (2) willow-spray at breast, (3) rosary. Dhyāni Buddha in tiara.

Below three male and three female donors in tenth-century costume. Each has an inscription. The first (from right to left) is illegible; the others run:

- (2) 弟子姪男○○一心供養
- (3) 施主隨身溫保○一心供養
- (4) 施主孔氏一心供養
- (5) 新婦○○氏一心供養
- (6) 新婦康氏一心供養

- (2) The disciple, the nephew . . . dedicates with whole heart.
 (3) The donor, the attendant¹ Wên Pao- dedicates, &c.
 (4) The donor, born of the K'ung family, Madam . . . dedicates.
 (5) The new wife, born of the . . . family . . .
 (6) The new wife, born of the K'ung family.

Above (left top) 南无觀世音菩薩

'Praise to the Bodhisattva Avalokiteśvara.' The painting is much effaced. Almost all colour gone.

PAINTING: 3 ft. 10 in. by 1 ft. 9½ in.

CCCXXXVI (Ch. 00130).

Almost effaced. Pose, &c., as in CCXCVI. No border. Suspension loops at top.

PAINTING: 5 ft. 5 in. by 1 ft. 9 in.

CCCXXXVII (Ch. 00131). ELEVEN-HEADED AVALOKITESVARA. (Painting on linen.)

Much effaced. Six-armed, upper hands hold symbols of Sun and Moon. Middle hands in *vitarka-mudrā* at breast. Lower hands obscure; right hand seems to hold rope. Six attendants; at top and bottom, Bodhisattvas; between, Śrī Devī on left, the Rishi Vasu on right, both with haloes. Donors, two women on left; two men on right (all in tenth-century costume), and a child (much effaced), with inscription 住子 'residential child', which presumably means a child put to live in a monastery, but not yet old enough to take its vows. There is no sewn border, but a painted lozenge border encloses the picture.

COLOURING: chiefly brick red and a rather dirty green; but much rubbed and destroyed.

PAINTING: 4 ft. 3 in. by 2 ft. 7 in.

CCCXXXVIII (Ch. 00132). AMITĀBHĀ, WITH AVALOKITESVARA AND MAHĀSTHĀMAPRĀPTA. (Painting on linen.)

Almost completely effaced, but these three figures just discernible.

PAINTING: 5 ft. 1 in. by 3 ft. 8 in.

¹ Probably a kind of batman or attendant on a military personage.

CCCXXXIX (Ch. 00137).

Head-piece border of pink linen. Colours unusually fresh, and ground comparatively clean.

PAINTING: 2 ft. 3 in. by 0 ft. 6 $\frac{3}{4}$ in. Length with head-piece, 2 ft. 10 in.

CCCXL (Ch. lxiv. 002).

Head-piece border of brown linen. Green pigment has eaten away the linen in several places. No Dhyāni Buddha.

PAINTING: 3 ft. 3 in. (with head-piece) by 1 ft. 1 in.

CCCXLI (Ch. lxiv. 001).

Head-piece border and remains of streamers of light buff and dark brown linen.

PAINTING: 2 ft. 10 in. by 0 ft. 9 $\frac{1}{2}$ in. Length of whole, 7 ft. 0 in.

CCCXLII (Ch. iii. 0015).

Head-piece border of pink linen and bottom streamers of greenish brown. Side streamers lost.

PAINTING: 2 ft. 11 in. by 0 ft. 10 in. Length of whole, 7 ft. 0 in.

CCCXLIII (Ch. 00136).

Head-piece border of pink linen. Streamers lost. Practically a replica of CLV. Inscribed 南无延受命菩薩 'Praise to the Bodhisattva, Prolonger of Life.' 受 as phonetic equivalent to 壽 *shou*.

PAINTING: 3 ft. 3 $\frac{1}{2}$ in. by 0 ft. 7 in. Length with head-piece, 3 ft. 10 in.

CCCXLIV (Ch. 00133).

Head-piece border and streamers of brown linen. No Dhyāni Buddha.

PAINTING: 1 ft. 9 $\frac{1}{2}$ in. by 0 ft. 10 $\frac{1}{2}$ in. Length of whole, 4 ft. 3 in.

CCCXLV (Ch. 00138).

Miniature painted linen canopy. Square of buff linen with red linen loop in middle of top side. On under side are painted two Buddhas seated in

meditation on lotuses, each occupying (diagonally) one half of the square. Cf. *Serindia*, Ch. 00381.

PAINTING: 0 ft. 11½ in. square.

00139 see CDXXII.

CCCXLVI (Ch. 00141).

On linen of very coarse texture. Lotus under feet grows on long straight stalk, forming pedestal for figure. Separate head-piece of close-woven cream-coloured linen edged with brown linen and remains of brown linen streamers.

PAINTING: 2 ft. 11 in. by 0 ft. 8½ in. Length of whole, 4 ft. 4 in.

CCCXLVII (Ch. 00140).

Right hand raised holding up lotus. Left hand horizontal at breast. Dress, &c., is in 'Chinese' style; but this banner is a companion to the more 'Indian' CXLVI. Head-piece border and streamers of light buff linen. Painting much worn and faded, but almost intact.

PAINTING: 2 ft. 2 in. by 0 ft. 6¾ in. Length of whole, 3 ft. 3 in.

CCCXLVIII (Ch. 00142). PART OF PAINTED SILK BANNER.

Upper half of Bodhisattva. Replica of CCCCVI except for details of jewellery and canopy.

REPRODUCTION: *Serindia*, Pl. LXXXI.

PAINTING: 0 ft. 11½ in. by 0 ft. 6¾ in.

CCCXLIX (Ch. 00146).

Studies for hands (drawing on paper) of Thousand Armed Avalokiteśvara. The hands hold the usual emblems: bow, sword, Dhyāni Buddha, swastika, &c.

Three are labelled 印首 (*mudrā* hand, 首 being for 手?) 赤首 (red or naked hand), and 弓首 (bow hand).

On the back, similar drawings and three faintly scribbled inscriptions:

(1) Great Merciful Great Compassionate Avalokiteśvara Bodhisattva.

(2) Pao-tzū O-shih-? 保子阿師 ○ (possibly a name).

(3) Fragment of popular poem:

' . . . two thousand finished. To-day the weather is so fine that, riding my horse, it is as though I rode to Heaven. What family is there has a daughter, to marry to a young student? '

Parts of this ballad occur on other Tun-huang MSS.

REPRODUCED: *Serindia*, Pl. XCVII. *Thousand Buddhas*, Pl. XXXII.

PAINTING: 1 ft. 6 in. by 0 ft. 11 $\frac{3}{4}$ in.

CCCL (Ch. 00148). SHRINES.

Paper picture of shrines cut out in open work in buff paper, and pasted on another blackened sheet. Three small shrines at top; large one at bottom supported by birds. In its eaves two monkey-like figures joining hands. On each side prances a deer; but that on the right is partly lost.

Cf. CCCLXXXIII.

REPRODUCED: *Serindia*, Pl. XCVII.

Stein, Ch. 00150 and 00151. See above, CCXXXIV. (Woodcuts.)

CCCLI (Ch. 00153). PALMIST'S CHART.

Drawing on paper, showing pair of hands set upright on flat lotus. Each finger-nail corresponds to a virtue. The five fingers correspond to the Five Elements. For inscriptions, see key opposite.

REPRODUCED: *Serindia*, Pl. XCIX.

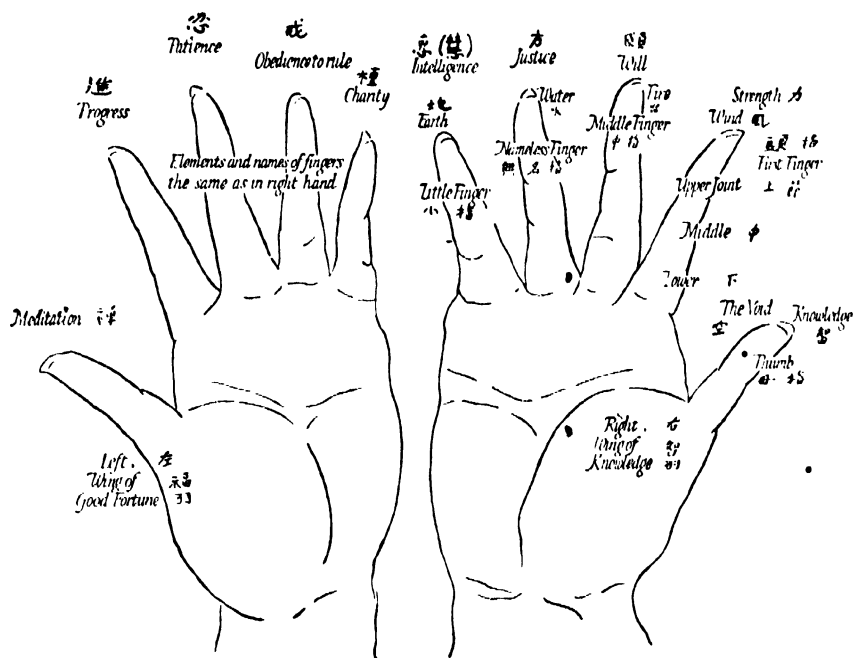
PAINTING: 0 ft. 11 $\frac{1}{2}$ in. by 1 ft. 4 in.

CCCLII (Ch. 00154). TWO BUDDHAS.

Drawing (not woodcut) on paper, showing two figures of Buddha seated on lotus under canopy, with circular halo and vesica. Legs interlocked; right hand in *vitarka-mudrā*; left hand (in figure on left) palm inwards on knee, (in figure on right) horizontal at breast with palm uppermost.

REPRODUCED: (figure on left) *Serindia*, Pl. XCIX.

PAINTING: 0 ft. 11 $\frac{5}{8}$ in. by 0 ft. 7 $\frac{5}{8}$ in.



KEY TO CCCLI.

CCCLIII (Ch. 00155). FOUR BODHISATTVAS. (Drawing on paper.) Upper pair standing, lower pair seated on lotus pedestals. In each pair they are turned towards one another, those above holding rosaries in inner hands, those below respectively *vajra* and lotus. Dress, 'Indian' Bodhisattva style.

REPRODUCED: *Serindia*, Pl. XCIX.

PAINTING: 0 ft. 11 $\frac{1}{8}$ in. by 0 ft. 5 $\frac{1}{8}$ in.

CCCLIV (Ch. 00157). AVALOKITEŚVARA.

Seated, without attendants. Legs interlocked, hands each in *vitarka-mudrā* at breast. Dhyāni Buddha on front of tiara. Figure, dress and jewellery treated generally as in LIII. Painted over a previous subject (two donors in tenth-century costume) which shows through. Colour

much effaced; chiefly dark red and dull green. Remains of paper border ornamented with floral pattern.

PAINTING: 2 ft. 1½ in. by 1 ft. 7 in.

Stein, Ch. 00158. See above, CCXLV.

CCCLV (Ch. 00161). VAISRAVANA. (Drawing on paper.)

On fragment of buff paper ruled as for columns of a sūtra. Vaiśravaṇa stands astride, facing spectator, on arm and hand of seated demon. *Śtūpa* on right hand; lance in left. More detail would have been shown by painting, for which the ink outline is only the preparatory base. Only lower border of coat of mail and flaps below hip-belt have been coloured. Charred at bottom.

REPRODUCED: *Serindia*, Pl. XCII.

PAINTING: 0 ft. 10⅓ in. by 0 ft. 5½ in.

CCCLVI (Ch. 00163). MANJUŚRĪ. (Painting on paper.)

Sits on back of white lion, with left leg pendent. Right hand raised in species of *vitarka-mudrā*. Left hand holds wishing-staff across breast. Black attendant holds lion by ribbon attached to collar. On left, a woman with tenth-century head-dress. Before her kneels a naked boy, holding up a lotus bud between his palms.

Inscriptions:

On left: 聞書須理普賢薩菩
尋論第一女發(?)心供

‘Manjuśrī P’u-hsien’ Sattvabodhi, First among Expositors. The female convert offers . . .’ This translation is very tentative, as the inscription is by an illiterate person who uses the wrong characters in the wrong order.

On right: 家內八娘子師主心一

‘Eighth daughter of the family . . . teachers, masters, heart one.’ (Meaning not clear.)

’ P’u-hsien is of course the Chinese for Samantabhadra, not Manjuśrī.

COLOURS: 'Black' attendant and clouds on which lion stands are dark mauve. Lion's mane, green. Robes, orange and green.

REPRODUCED: *Serindia*, Pl. XCI.

PAINTING: 1 ft. $7\frac{3}{4}$ in. by 0 ft. $11\frac{3}{4}$ in.

CCCLVII (Ch. 00184). ELEVEN-HEADED AVALOKITEŚVARA.

(Painting on paper.) Dated 955 (?)

The Bodhisattva is six-armed. Upper hands hold up disks of Sun and Moon. Second right hand in *vitarka-mudrā*; second left hand holds stemless lotus-bud at breast. Lower hands stretched out above knees.

On either side of dedicatory inscription below is a child. The one on the left is naked and dances; that on the right kneels, holding toy bird by string.

Inscription:

On right: 清信法弟子男...

'The Dharma-disciple of pure faith, the male ...'

On left, effaced.

In centre:

清信弟子男○晟男○化發心 敬畫觀世音菩薩
一先奉爲國安仁泰社稷恒昌男子留落有年
長在佛○。乙卯年十月廿日記

'The disciple of pure faith' the male ... ch'ēng, the male ... -hua, were inspired reverently to paint this Avalokiteśvara Bodhisattva; first that the land may be peaceful and its inhabitants at rest (仁 for 人), that the village shrines may flourish continually; that the man (i.e., the dedicator?), having remained here for years (?) may always in Buddha's ... *I-mao* year (955 or 895) tenth month 20th day written.'

COLOURS: Bodhisattva drawn and shaded in pink. Right half of skirt, bright orange; other half faded. The date almost certainly corresponds to 11 December 955.

PAINTING: 1 ft. $8\frac{1}{2}$ in. by 1 ft. $0\frac{1}{2}$ in.

Stein, Ch. 00185. See CCXLI-CCXLIII.

CCCLVIII (Ch. 00215).

Lower end of silk painting mounted, *kakemono*-wise, on paper with wooden roller at bottom. Shows only two lotuses, blue and carmine; foot of deity rests on latter. On right, hanging end of garment is visible. On back, Chinese character in running hand, somewhat stylized. Seems to be 受 'receive'.

CCCLIX (Ch. 00222). PARADISE. (Incomplete.)

Top and bottom lost.

Buddha seated on lotus cross-legged, behind altar, with right hand in *vitarka-mudrā*; left hand destroyed.

The two chief Bodhisattvas have hair done in double-leaf form of top-knot, and carry flaming jewels in one hand, while the other is in *vitarka-mudrā*. The rest of the assembly consists of ten warriors (Yakshas?), similar to Bhaishajya's attendants, six shaven monks and twelve Bodhisattvas. There are no musicians, dancer, or lake. Below the altar runs a band of rhomboidal ornament, below which remain in middle two small seated Buddhas attended by Bodhisattvas, and one of them also by a figure holding a priest's begging-staff. Before them are small figures in Chinese secular dress. There is a *stūpa* by the Buddha on right, and a hermit's hut by the Buddha on left. Two water-birds in centre. The painting is complete in width, with remains of original silk border.

COLOURS: Traces of red, mauve, &c.

PAINTING: 2 ft. 11 in. by 4 ft. 1½ in.

CCCLX (Ch. 00223). THOUSAND-ARMED AVALOKITEŚVARA.

The Bodhisattva has one head only, with Dhyāni Buddha in tiara. Hands hold the usual emblems.¹ In the top corners, demonic kings. Down sides, attendant Bodhisattvas. At bottom, on right, the Rishi Vasu; on left, the Śrī Devī.

The painting is much faded and damaged. Fragment of purple silk

¹ Cf. XXXV, above.

damask border woven in lozenge lattice-work preserved round right upper corner.

COLOURS: Effaced. Brownish-green and dull red predominate.

PAINTING: 5 ft. 4 in. by 3 ft. 9 in. (without border).

CCCLXI (Ch. 00225). KSHITIGARBHA AND THE TEN KINGS OF HELL. (Fragmentary.)

Both drawing and colour practically obliterated. Figures still traceable are: part of Kshitigarbha seated on rock (?) with beggar's staff and red hood, priest, white lion, four kings and attendant clerks in Chinese dress of an earlier period than that of the picture (i.e., cap ribbons hang down over shoulders), condemned souls, looking-glass, stag-headed demon. Upper half lost. At bottom two men and three women donors, standing. Tenth-century dress. Red silk border at bottom end.

Inscriptions: On picture: 五 官 王 下 . . .

. . . Wu-kuan Wang.¹ Down . . .

Donor cartouches (right to left):

(1) 女九娘子出適陳氏一心供養

'The daughter, ninth of her family, now married into the Ch'ên family, dedicates with whole heart.'

(2) 故母張氏一心供養

'The deceased mother Chang dedicates with whole heart.'

PAINTING: 3 ft. 6 in. (incomplete) by 2 ft. 1 in.

CCCLXII (Ch. 00355). KSHITIGARBHA AND THE TEN KINGS OF HELL.

Kshitigarbha sits facing spectator on lotus-seat with metal base. Lacks the usual beggar's staff, which has, however, been inserted (a straight stick) on the obverse side of the painting. Dress, &c., as in XXIII. Down sides sit the Ten Kings, the tenth alone in armour, and alone actually judging a soul. The rest in Chinese official dress as in IX.

¹ The fourth of the Ten Kings who preside over Hell. See Introduction p. xxviii.

Beside each stand two boy attendants. Below Kshitigarbha's knee is the kneeling priest; but the usual white lion is lacking.

DONORS (two men on right and two women on left) are in tenth-century costume. Painting complete except for border.

COLOURS: K.'s mantle bright red, with cross-bars left the colour of the silk. Under-robe green with flower-spot in red; hood pink and green.

PAINTING: 2 ft. 5 in. by 1 ft. 10 in.

CCCLXIII (Ch. 00356). BUDDHA AND DONORS.

Paper painting with paper border, black at sides, red at top. Backed with stout paper. Buddha seated on lotus-pedestal, legs interlocked with soles up. Right hand in *vitarka-mudrā* at breast; left hand horizontal below it. Donors below, kneeling. Man and boy on left; woman and boy on right. Whole painting strongly resembles the silk painting LXIII. Costume of donors is tenth century.

COLOURS: Halo in rainbow colouring. Buddha's robe, dark Indian red.

PAINTING: 1 ft. 8½ in. by 1 ft. 4½ in. (with border).

CCCLXIV (Ch. 00378). BUDDHA AND SAINT. (On paper, in black and light red.)

Buddha stands, in red robe. Right arm and shoulder bare. Hands apparently in *dharmacakra-mudrā*. Vesica has outer border of flames, and inner border ornamented with magic herbs. The field is covered with crooked rays, red and black.

The personage below (a patriarch or saint?) is sitting cross-legged on lotus-pedestal which is itself on a praying-mat. This figure, in halo, pedestal, dress, face, &c., resembles the figure above so strongly that it seems to represent the transformation of a Buddha into a priest or hermit.

On left side of mat, brazier and incense-burner. Above, water-pot. On left, black attendant. On right, similar attendant, carrying stick from which hang water-pot and fly-whisk (?). At corner of mat is planted another, larger stick similarly equipped. Very crude drawing; might easily be the work of a child.

PAINTING: 1 ft. 5 in. by 0 ft. 7½ in.

CCCLXV (Ch. 00379). EXORCIST'S DIAGRAM. (Light colours, on paper.)

At the four 'portals' of the altar, four flaming demons, ox-headed, horse-headed, tiger-headed, elephant-headed. In corners of the square, figures in armour (The Four Lokapālas?). In centre a flask, surrounded by wheel, vajras, &c. Below, a priest (the exorcist) on a mat. On his right, a sick woman lying on her side. Below, the medium to whom the 'possession' has been transferred; naked save for white loin-cloth, arms, body, and legs transfixes with knives. He has been tortured thus in order to drive the 'possession' into speaking and revealing its identity.

PAINTING: 1 ft. 5 in. by 1 ft. 0 in.

CCCLXVI (Ch. 00383 (a) and (b)).

Two fragments of a 'Child-Protecting' Mandala, on paper. They formed the right and left sides respectively of a large painting. In the centre was a red disk (of which only a small segment remains) containing a yellow-pointed star and bordered with vajras. The disk formed the centre of an oblong panel of green on which were depicted the fifteen demons who prey upon children, as described in the *Ilu Ch'u T'ung T'z'ü Ching*.¹ Of these, ten are preserved, and it is possible to recognize on the right Pūtanā (calf-demon), Śaknī (crow-demon), Revatī (dog-demon), Kānthapāninī (cock-demon); and on the left, Mukhamandikā (wolf-demon). On a blue panel surrounding the green are demonic figures with backgrounds of flame. One is elephant-headed, one horse-headed and carrying a miniature horse in his hand. These outer demons are the divinities who, led by the Gandharva King Candana, put the child-devouring spirits to flight. Near the red disk in the right-hand portion there is a small seated Buddha, probably one of the Buddhas of the Ten Quarters, who are to be invoked before reciting the *dhāraṇī* prescribed in the Sūtra.

COLOURS: Slate blue, green, red, and orange.

PAINTING: (a) 3 ft. 0 in. by 1 ft. 0 in.; (b) 2 ft. 3 in. by 0 ft. 11½ in. (maximum).

¹ Cf. above, CLXXVII.

CCCLXVII (Ch. 00383 (c)). BODHISATTVAS.

Horizontal strip from large picture, incomplete above and below, showing series of small seated Bodhisattvas, against brilliant red background. To right end, beyond blue border, is pasted a fragment showing smaller seated Bodhisattvas. In main part four figures are complete (two with feet interlocked, one on left in *ardhaparyanka*¹ attitude, one on right in *mahārājāḷila* attitude, i.e. one leg pendent). Two are visible only to shoulders. They carry vajra, lotus, vajra-bearing lotus, &c. All wear three-pointed golden tiara. Style is completely Tibetan.

Colouring like CCCLXVI (a) and (b), but more brilliant. Yellow cartouches (blank) very prominent.

PAINTING: 1 ft. 0 in. by 2 ft. 11 in.

Ch. 00384, see CDLXVI.

CCCLXVIII (Ch. 00388). PROCESSION. (On paper.)

Three two-humped camels, followed by a horse led by an attendant, and another horse upside down: five sheets pasted together end to end. Compare LXXVII. Colouring consists of dashes of red and light green on saddle-cloths. On reverse, large Chinese characters written with heavy brush, interspersed with smaller characters. Among the large characters 狀 'an accusation' occurs over and over again; among the smaller, 罰 i.e. 罰 'punishment', 'fine'.

PAINTING: 5 ft. 4½ in. by 0 ft. 11¾ in.

CCCLXIX (Ch. 00389). ELEVEN-HEADED AVALOKITEŚVARA.
(Paper. Much obliterated.)

Six arms. Upper hands evidently held disks of Sun and Moon. Middle right hand in *vitarka-mudrā*; left obliterated. Lower hands on knees? In right bottom corner, monk-donor holding incense-burner.

PAINTING: 1 ft. 2¾ in. by 1 ft. 0½ in.

¹ Both feet on same pedestal, but one knee is raised.

CCCLXX (Ch. 00390). ELEVEN-HEADED AVAOKITESVARA.

• (Paper. In two fragments.)

Seated on scarlet lotus rising from tank. Tank full of green water from which rise lotus-buds. On upper fragment, which all but fits on to lower, Avalokiteśvara with circular halo and vesica, draped canopy. The painting bears a general resemblance to LXIII.

Hands: (1) (right) holds vajra-head mace; (left) holds beggar's staff.
(2) Suspended fingers downward, palms outward in *mudrā* before body.
(3) (right) holds willow-spray; (left) holds flask.

Mounted as a *kakemono* with bamboo slip stiffening top, and wooden roller at unpainted lower end.

COLOURS: A light pea-green and pink. Some light clear blue.

PAINTING: 2 ft. 3 in. by 0 ft. 11½ in.

CCCLXXI (Ch. 00395). AVAOKITESVARA. (Painting on paper.)

Sitting cross-legged. Four-armed: upper hands hold disks of Sun and Moon. Lower hands in *vitarka-mudrā*. No Dhyāni Buddha. Paper tabs projecting sideways at corners, with pin-holes.

COLOURS: Flying draperies green and pale blue. Skirt and lotus, Indian red.

PAINTING: 1 ft. 7¼ in. by 1 ft. 3 in.

CCCLXXII (Ch. 00385). AVAOKITESVARA. (Painting on paper.)

Stands facing spectator on red-tipped lotus. Nine heads (doing duty for eleven?). Six arms. Upper hands hold disks of Sun and Moon. Middle hands hold willow sprays. Lower hands hold (left) flask, (right) noose. A priest-attendant on each side. Perhaps a variety of Amogha-pāśa Avalokiteśvara, who should, however, only have three heads. However, the *Ta Fo Ting Shou-leng-yen Ching* (Nanjio, 446. Takakusu, vol. xix, p. 105) says that Avalokiteśvara appears with 'one, three, five, seven, nine, or eleven heads'.

COLOURS: Flying draperies green and dirty slate-blue.

PAINTING: 1 ft. 7 in. by 1 ft. 1½ in

•

CCCLXXIII (Ch. 00397). FOUR-ARMED AVALOKITEŚVARA.
(Paper.)

Upper hands hold disks of Sun and Moon; lower hands in *vitarka-mudrā* at either side of breast. Donors consist of woman on right (tenth-century head-dress), and priest and layman on right, kneeling on either side of tall green stalk from which Avalokiteśvara's lotus-seat opens. This end of the painting is torn and incomplete.

Border of dark-green silk preserved along top and sides, and linen suspension loops.

COLOURS: Much effaced. Symbols of Sun and Moon and flames surrounding head, orange red.

PAINTING: 1 ft. 8 in. by 1 ft. 3 in.

CCCLXXIV (Ch. 00402). AMITĀBHA. (Paper.)

Seated on lotus pedestal; legs interlocked. Left-hand palm uppermost on lap. Right hand in *vitarka-mudrā*. Plain circular vesica and halo of green and grey. Conventional flower-spray above. Pin-holes in corners.

COLOURS: Robe, red. Halo, cloudy blue. Vesica, green.

PAINTING: 0 ft. 11½ in. by 0 ft. 5¾ in.

CCCLXXV (Ch. 00405). Edge of paper painting.

Seems to have represented Vaiśravaṇa, though only left hand and foot are left. Former is held outward, supporting a *stūpa*. Left foot, shod in black and gold shoe, is supported by hand, probably of a devī, as in CXXXIII and CCXLV. In right-hand bottom corner, on a group of small spotted hills, stands Śrī Devī, as in XLV, CCXLV, &c. On upper border of picture is shown small attendant Bodhisattva kneeling on cloud, and below run a series of buff medallions on red ground, the only one complete containing a dragon. Chinese angular wave-pattern down side.

PAINTING: 2 ft. 7½ in. by 0 ft. 6½ in. (about one-third of original width).

CCCLXXVI (Ch. 00410). Fragment of painting on paper.

Part of skirt, and feet of roughly drawn figure standing on mat.

PAINTING: 1 ft. 6 in. by 0 ft. 8 in.

CCCLXXVII (Ch. 00411). Fragment of painting on paper.

Bodhisattva with both hands in *vitarka-mudrā*. Many parts of the painting were painted a dark Indian red, which has eaten away the paper.

CCCLXXVIII (Ch. 00412).

Fragment of paper painting, showing black-capped demon with club, riding on back of monster (?). Drawn in black with touches of red. Below, the tops of three lines of Chinese: (1) 宅祿妣, (2) 持五色, (3) 堂舍善 . . . (1) T'o-mo-pi (apparently the name of the demon), (2) hold five-coloured . . . (3) hall, house, good . . .

Stein ch. 00414 and 00415, Woodcuts. See above, CCLV-CCLVI.

CCCLXXIX (Ch. 00416 (a) and (b)). WOODCUTS.

Two fragments from a sheet of woodcuts on flimsy paper, with rows of prints from a small oblong block showing a Bodhisattva seated on lotus three-quarters to right. Right hand holds long-stemmed lotus.

Greatest measurement: 1 ft. 3 in. by 0 ft. 8 in.

CCCLXXX (Ch. 00418). WOODCUTS.

Flimsy paper covered with prints from same block as CCLII, showing Bodhisattva seated on lotus throne. Flowers in air.

Greatest measurement: 1 ft. 10 in.

CCCLXXXI (Ch. 00419). WOODCUTS.

Thin paper covered with impressions from small oblong block, showing a Buddha seated cross-legged on lotus.

Greatest measurement: 1 ft. 10 in. by 10 $\frac{3}{4}$ in.

CCCLXXXII (Ch. 00420). DHĀRANĪ. (Woodcut printed in red.)

In circular form with eight-petalled lotus at centre. Vajra head appearing in middle of each petal. Ten concentric rings of Tibetan character round lotus. Border of vajras and flame. In heart of lotus, Chinese written inscription:

無 ○ 比
 生 ○ 丘
 ○ 折 守
 眞 羅 恭 (?)
 言 陁 授
 呵 持
 吽

(1) The monk . . . (??).

(2) Vajra . . . hum.

(3) No-birth . . . (??). Spell.

CCCLXXXIII (Ch. 00423). SHRINĪ. (Paper, white on black.)

The design is in the natural colour of the paper. The background is blackened-in with ink. The shrine stands on high base of conventional scroll-work, and has phoenix at each side of roof. For similar work, see CCCL. String for suspension still preserved at top.

SIZE: 1 ft. 8 in. by 0 ft. 11½ in.

CCCLXXXIV (Ch. 00396 (a-d)). BUDDHAS.

Part of the series already described under XLIV.

(a) Has right hand in *vitarka-mudrā* and left on knee.

(b) Has right in *vitarka-mudrā* and left holding lotus buds on lap.

(c) Same as (b).

(d) Right-hand palm inwards; no lotus.

Average size: 0 ft. 11½ in. by 1 ft. 3½ in. to 1 ft. 4½ in.

CCCLXXXV (Ch. 00424). SKETCHES. (In ink on paper.)

A demon with fiery halo, and bell in left hand. Below, another demon with fiery halo and vajra-staff carried behind head.

On other side of paper, eight hands; five in *mudrās*, one carrying flaming jewel and two holding writing-brushes.

SIZE: 0 ft. 8 in. by 0 ft. 3 in.

CCCLXXXVI (Ch. 00425). BODHISATTVAS. (Paper stencil.)

Lower half destroyed. Picture drawn in all details, leaving border at edge, and main parts then cut out.

SIZE: 1 ft. 7½ in. by 0 ft. 11½ in.

CCCLXXXVII (Ch. 00403). AVALOKITEŚVARA. (Fragment of painting on paper.)

Faces spectator, right hand raised holding willow-branch, left (hanging by side) lost. Dhyāni Buddha in front of tiara. Much damaged, and lower part lost. On reverse, a few characters in Tibetan writing (not yet deciphered).

PAINTING: 1 ft. 2½ in. by 0 ft. 10 in.

CCCLXXXVIII (Ch. xli. 003). BUDDHA. (Paper pounce.)

Sitting cross-legged under canopy. Right hand on knee; left raised in *vitarka-mudrā*.

SIZE: 1 ft. 0¾ in. by 0 ft. 8¼ in.

CCCLXXXIX (Ch. xli. 001). BUDDHA. (Paper pounce.)

Right hand lies in lap; left placed horizontally palm to breast, with second and third fingers curled in to palm.

SIZE: 1 ft. 9½ in. by 1 ft. 2¾ in.

CCCXC (Ch. 00427). FORTY-SEVEN BODHISATTVAS. (Drawing on paper.)

Arranged in a pyramid with single figure at top. The other rows contain five figures each, except the last but one, which contains six. This cone of figures rest upon lotus, which are supported by an hexagonal

base, with steps leading on to a railed platform. The Bodhisattvas are in Indian poses. The drawing is not finished on the left side.

SIZE: 1 ft. 4 $\frac{3}{8}$ in. by 0 ft. 11 in.

CCCXCI (Ch. 00451). AVALOKITEŚVARA. (Upper part only.)

Dated 865 (?)

Similar to XIII. Body inclined to left shoulder. Remains of willow-spray in right hand. Left hand lost. Dhyāni Buddha in tiara. Dress, jewellery and colouring the same as in XIII. But paint upon body (white shaded with pink) has been more thickly applied, and more of it remains. Halo of plain circular rings of dark olive, red and white. Remains of canopy visible above.

Inscription:

南无大慈大悲救苦觀世音菩薩一軀奉
爲過往嫗父神生淨土征行早達家鄉
見存眷属吉慶清宜法界羣生
同霑斯福甲申年十一月功德終畢矣
清信佛弟子張忠信一心供養

‘Praise to the Great Merciful Great Compassionate Saviour from Pain Avalokiteśvara Bodhisattva. This single image is offered on behalf of (my) departed mother and father. May their spirits be born in the Paradise (of Amitābha). May (my) journeying soon take me back to my native land and house. May my living friends and relations enjoy prosperity, peace, and comfort. May all living things in the realms of Dharma be equally wetted with (the dew of) this good fortune. In a year (with the cyclical signs) *chia shên*, in the eleventh month, this pious work was completed.

‘Dedicated by the Buddhist disciple of pure faith Chang Chung-hsin, with whole heart.’

(The date is A. D. 925; or 865. Perhaps the latter is the more probable.)

COLOURS: Flesh has been pink-white, but this has chipped away. General tone of red-brown.

REPRODUCED: *Thousand Buddhas*, Pl. XLIV.

PAINTING: 2 ft. 5 $\frac{1}{2}$ in. by 1 ft. 11 $\frac{1}{2}$ in.

CCCXCII (Ch. 00452). THOUSAND-ARMED AVALOKITEŚVARA.

Simplified in treatment. Attendants are only six in number: in each top corner a flower-bearing *devī* flying down on either side of Avalokiteśvara's canopy. Below, the Blue-headed Vajra on the right, with head of a Garuda at his side, and Uccushma on the left. In the tank from which Avalokiteśvara's lotus-seat rises, Śrī Devī on left; the Rishi Vasu on right. Both figures, head and shoulders only preserved.

Considerably broken at top and bottom, and surface much worn. Colour much faded. Prevailing tone of greeny-brown. Blue paint has chipped away.

PAINTING: 5 ft. 2 in. by 3 ft. 2½ in.

CCCXCIII (Ch. 00458).

Fragments of a Thousand-armed Avalokiteśvara. Remains of a large painting.

CCCXCIV (Ch. 00460). ELEVEN-HEADED AVALOKITEŚVARA.
(Fragmentary.)

Upper hands hold disks of Sun and Moon. Middle hands in *vitarka-mudrā* at breast, each holding lotus-spray. Lower hands pendent over knees. Heads very indistinct; seem only to number nine. A standing Bodhisattva with hands in *anjali-mudrā* on each side.

Prevailing colours, brown and green. Red is much effaced. Silk tattered. Right-hand bottom corner has been cut away and replaced by piece of thin brown silk, of which only a frayed fragment remains.

PAINTING: 1 ft. 3 in. (incomplete) by 1 ft. 6 in.

CCCXCV (Ch. 00463).

Fragments of banner. Avalokiteśvara?

PAINTING: 1 ft. 2¾ in. by 7½ in.

CCCXCVI (Ch. 00464).

(a) Fragment, showing waist of Bodhisattva and right hand holding rosary.

SIZE: 0 ft. 4 in. by 0 ft. 7 $\frac{5}{8}$ in.

(b) Feet of figure and bottom border.

SIZE: 0 ft. 4 $\frac{1}{2}$ in. by 0 ft. 7 in.

CCCXCVII (Ch. 00465).

Two fragments of a Manjuśrī riding on white lion. Right hand in *vitarka-mudrā*. Head lost.

CCCXCVIII (Ch. 00466). Fragment of Banner.

Figure (headless) with hands in *anjali-mudrā*. Dark Indian red mantle and green skirt.

CCCXCIX (Ch. 00467). Fragment of Banner.

The Seven Jewels. Cf. XCIII. The Wheel, which was at top, is lost.

Below, on left, the coffer, representing the Treasurer or Minister; on right, the flaming jewel.

Next, on left, the Lady; on right, the General.

Then the elephant, carrying a jewel on his back.

Finally the horse, with saddle, raised at back and front. Colour much effaced.

PAINTING: 1 ft. 7 $\frac{1}{2}$ in. by 0 ft. 7 $\frac{3}{4}$ in.

Stein, Ch. 00475, see CCXIV.

CD (Ch. 00477).

Fragment of silk roll traced with seated Buddhas, like CXCXV, CCXVI; but one strip only, on small scale, uninscribed, and without trace of head-piece. Upper end blank; right edge selvedge; left torn. Thin yellow silk, unevenly dyed, and traced in black on one side only. Five Buddhas preserved, seated in meditation on lotuses, occupying 7 $\frac{1}{2}$ inches each in length.

SIZE: 5 ft. 0 in. by 0 ft. 7 $\frac{1}{2}$ in.

CDI (Ch. 00478 (a) and (b)).

Two fragments of silk showing part of traced Bodhisattva. Upper half only of coiffure preserved, with segment of halo, draped valance of canopy, &c. Smaller fragment has continuation of canopy. Silk bright yellow. Tracing in thick black lines on both sides.

Greatest fragment, (a) 1 ft. 10½ in. by 0 ft. 11 in.

CDII (Ch. 00479).

Four lengths of silk, thin buff, traced with large scroll pattern in black. Tracing one side only.

Greatest fragment, 5 ft. 6 in. by 0 ft. 7½ in.

CDIII (Ch. 00512 (a-e)).

Decayed remains of five silk banners. Head-piece and body of each made of figured silk like Ch. 00295,¹ but having indigo ground and palmettes in buff. Head-piece border of yellow damask, Ch. 00486.² Streamers of plain blue silk.

Best preserved, length of whole, about 6 ft. 0 in. Body, 2 ft. 6 in. by 0 ft. 10 in.

CDIV (Ch. 00522). AVALOKITESVARA WITH ATTENDANT BODHISATTVAS. (Rough drawing on paper.)

A. stands in centre, with five attendant divinities on each side. The figures are all in 'Nepalese' style. A. has four arms; upper hands at breast; right upper hand holds long-stemmed lotus. Lower left hand holds flask. Right hand at side.

On right:

- (1) Four-armed divinity riding on a bird.
- (2) Bodhisattva holding lotus. Feet crossed at ankles.
- (3) Bodhisattva in *Mahārājāñña* attitude.
- (4) Bodhisattva in *Lalita* attitude.
- (5) Demonic figure riding bird, holding in four hands, vajra, spear, &c.

¹ *Serindia*, p. 986.

² *Ibid.*, p. 1005.

On left:

(1) Four-armed divinity riding on a bull (Yamantaka?). Holds axe, trident, &c. Below, three Bodhisattvas, all in *Mahārājāḥ* attitude, and at bottom, four-armed divinity riding on a bird. Second Bodhisattva has dab of colour on breast. On reverse, rough indications of further figures.

SIZE: 1 ft. $4\frac{3}{8}$ in. by 0 ft. $11\frac{1}{2}$ in.

CDV (Ch., i. 001). BUDDHA. (Banner.)

Stands facing spectator on two lotuses, red and blue. Right hand on breast holds black bowl filled with rice. Left is in *vitarka-mudrā*. Dress as in CDLXII, but reversed. Robe a dark Indian red; draperies over left shoulder green. Under-robe green.

Bottom streamers of plain indigo silk and weighting-board ornamented with enclosed palmette pattern in black on partly red ground. Upper end of painting and all other accessories lost.

PAINTING: 1 ft. $11\frac{1}{4}$ in. by 0 ft. 8 in. Length with streamers, 5 ft. $2\frac{1}{4}$ in.

CDVI (Ch. i. 002). BODHISATTVA. (Banner.)

From same original as CIV, but much superior in finish and preservation. Cf. also CXIII. All accessories lost.

COLOURS: Skirt, orange shaded with red. Flesh, pink. Stole, green of two shades.

REPRODUCED: *Serindia*, Pl. LXXVIII.

PAINTING: 1 ft. 11 in. by 0 ft. $7\frac{1}{4}$ in.

CDVII (Ch. i. 004). VAJRAPĀNI.

See CXXXIV.

Stands facing spectator, feet apart, head three-quarters left, hands carrying long vajra with flaming jewel at top. Top-piece and side-streamers lost; but bottom-streamers and weighting-board well preserved.

COLOURS: Cloud-coil (above blue halo), the usual mauve-purple. Stole, cloud-blue, and green on reverse. Flesh, grey tinted with pink.

REPRODUCED: *Thousand Buddhas*, Pl. XXIX.

PAINTING: 2 ft. $1\frac{3}{4}$ in. by 0 ft. $6\frac{7}{8}$ in. Length with streamers, 5 ft. $5\frac{1}{2}$ in.

CDVIII (Ch. i. 006). DHARMAPĀLA. (Banner.)

Replica of CXXXIV, but for mouth, which snarls, showing teeth. Complete and in good condition. Side-streamers dark blue.

REPRODUCED: *Journal of Indian Art*, 1912, No. 120, Pl. 3.

PAINTING: 2 ft. $1\frac{1}{2}$ in. by 0 ft. $7\frac{1}{4}$ in. Length of whole, 6 ft. 0 in.

CDIX (Ch. i. 007). AVAILOKITEŚVARA. (Banner.)

Stands three-quarters right on two lotuses, blue and red. Right hand before breast holds willow-spray; left hand by side carries flask (body lost). Body bare to below navel, as in 'Indian' Bodhisattva type; but tiara of 'Chinese' variety, cf. CCLXXXVII. The statement in *Serindia* (p. 1009) that the willow-spray is an entirely Chinese emblem requires modification; it is mentioned as an emblem of Avalokiteśvara in the *Sūtra of the Thousand-Armed Avalokiteśvara* translated by Bhagavad-dharma between 650 and 682. The Sanskrit original does not survive; but it is presumably the word *cetasha* that is translated by the Chinese *yang-lin*. Also retains head-piece, and remains of one side and one bottom streamer of ragged dark blue silk.

Head-piece is of dull purple silk, with border of red cotton or hemp, loosely woven. Both are ornamented with rude stencil designs in yellow; centre-piece with Dhyāni Buddha, border with floral sprays. Painting itself much broken, and upper end, above halo, lost; but colours well preserved. Patch of fine indigo silk damask, woven in minute key pattern, has been gummed on right ankle of figure, and fragments of painted silk in other places, to strengthen gauze.

COLOURS: Bright red of skirt prevails. Blue stole, with purple-brown reverse. Green sash.

PAINTING: 1 ft. $10\frac{1}{2}$ in. by 0 ft. 7 in. Length of whole, 3 ft. 5 in.

CDX (Ch. i. 008). BODHISAT'TVA. (Banner; fragmentary.)

Main part of figure preserved, standing three-quarters left on pink lotus outlined in red. Right hand raised, carrying flower stem (top lost). Left hand horizontal before breast. Dress, &c., similar to CCLXXXIII. Other colours: yellow, with red line-work (skirt); green and slate-blue (stole, under-robe, &c.); red on tassels, streamers, &c.

Head-piece and side-streamers preserved, but broken off. Bottom streamers lost. Head-piece is of plain ivory-coloured silk bordered with pink silk of closer weave. Streamers, plain dark blue silk. Suspension loop of light buff silk with cord passed through it. Upper edge of painting, showing vandyked valance in flowered band, remains attached to head-piece.

PAINTING: 1 ft. 7 in. by 0 ft. 7½ in. Length of whole, 3 ft. 8 in.

CDXI (Ch. i. 0010). BODHISAT'TVA.

Mounted so as to show reverse. Head-piece and side-streamers removed. Stands three-quarters right. Left foot and lower part of right foot lost. Right arm pendent in front of body; two middle fingers bent. Left hand holds light-blue lotus at breast. Mantle, cherry-coloured with blue reverse. Skirt orange.

PAINTING: 2 ft. 1½ in. by 0 ft. 10 in.

CDXII (Ch. i. 0012). KSHITIGARBIHA.

Sits facing spectator on red lotus, right leg pendent, left leg bent across. Right hand holding beggar's staff; left on knee holding flaming jewel. Dress and type of face as in XXIII. Donors, priest and layman on one side; priest and lady on other side. Layman in tenth-century costume. The painting is complete except for border.

COLOURS: Body draperies, red and green. Hood, mauve spotted with white flower pattern. There is a little 'dirty blue in the halo. Large blank yellow cartouches.

REPRODUCED: *Serindia*, Pl. LXII.

PAINTING: 1 ft. 9½ in. by 1 ft. 3½ in.

CDXIII (Ch. i. 0013). AVALOKITEŚVARA. (Banner.)

Figure sweeps to left with trailing draperies, holding before it in right hand flask, in left hand scarlet bud. The whole is three-quarters left; the back hollowed; head bent down gazing at lotus. Figure, dress, &c., are of the type CCLXXXIII. Canopy complete, surmounted by bell-hung valance with vandyked band. For inferior replica, see DXXVI. Head-piece of coarse, cream-coloured silk painted with green lotus and leaves upon orange ground; streamers and binding of head-piece of dull myrtle-green silk ornamented with running scroll of leaves and flowers in blackish paste. One end of head-piece binding replaced by dull red silk; suspension loop of same. Weighting-board covered with fine buff silk damask, woven in all-over variety of key-pattern and stencilled with open lotus and leaves in same black paste.

COLOURS: Deep turquoise blue of mantle and purplish-pink tips of lotus give the key. White used in girdle, streamers of head-dress, eyeballs, &c. Flesh is purplish-pink and white.

REPRODUCED: *Serindia*, Pl. LXXVIII.

PAINTING: 2 ft. 4 in. by 0 ft. $6\frac{3}{4}$ in. Length of whole, 5 ft. $5\frac{1}{4}$ in.

CDXIV (Ch. i. 0015). AVALOKITEŚVARA. (Linen banner.)

Not finished. Top not cut out. No streamers. For description of type, &c., see CLV.

PAINTING: 2 ft. 0 in. by 0 ft. $6\frac{1}{2}$ in.

CDXV (Ch. i. 0017). AVALOKITEŚVARA. (Painting on paper.)

Three-headed, six-armed. Stands facing spectator, on red lotus. Dhyāni Buddha in tiara. Upper hands hold disks of Sun and Moon. Middle hands in *vitarka-mudrā*. Lower hands pendent with thumb and first finger touching. On each side, a youthful attendant, holding open roll of paper. Cf. the Good Boy and Bad Boy of LIV. Hair done in rolls at neck, and decked with flowers. Right lower corner lost and part of right edge.

COLOURS: A muddy olive-green prevails. Skirt, orange-grey.

REPRODUCED: *Serindia*, Pl. XCI.

PAINTING: 1 ft. $10\frac{3}{4}$ in. by 1 ft. $3\frac{1}{4}$ in.

CDXVI (Ch. iii. 001). BODHISATTVA. (Banner.)

Stands three-quarters left on red-edged lotus. Hands hang low before body, left lightly crossed over right. Simple metal tiara with tassel-like pendants. Bright red skirt. Masses of black hair over shoulders. Upper end of painting lost, and all accessories except top of olive-green streamers.

COLOURS: Skirt very bright crimson red. Other colours effaced.

PAINTING: 1 ft. 9 in. by 0 ft. 7½ in.

CDXVII (Ch. iii. 002). BODHISATTVA. (Banner.)

Stands three-quarters left with hands in *anjali-mudrā*; skirt raised to knees. For replica in reverse, see CDLXIII. Eyebrows, moustache, and chin-beard painted in light green over black. Dress and ornaments are of the CCLXXXIII type. Inscribed: 南无大聖无障得菩薩 'Praise to the Great Wise (Mahā-ārya) Bodhisattva whose apprehension is unimpeded'. Probably this is a title of Avalokiteśvara.

COLOURS: Stole is bright red; blue on reverse. Skirt, drapery on breast and lotus underfoot are dull mauve-purple. Streamers, &c., green.

The banner is complete except for one streamer; but the accessories are in bad condition and the painting is much worn. Head-piece and upper end of painting are detached from main piece.

Centre of head-piece is of plain buff silk, painted with lotus design. Border and streamers of grey-green silk, flower-pattern in black paste. The lost bottom streamer is replaced by a band of flimsy dark-blue silk doubled. The usual wooden weighting-board is replaced by one in paper. On border of head-piece the inscription 宗定 'Tsung-ting' (? a priest's name).

PAINTING: 2 ft. 0 in. by 0 ft. 6¾ in. Length of whole, 5 ft. 4 in.

CDXVIII (Ch. iii. 003). Remains of painted silk banner.

On light grey gauze of open texture, like CDXLI. VI. Three bottom streamers of green-brown silk. Avalokiteśvara stands three-quarters left on red and blue lotuses. The fragments show (1) from bottom of

banner to mid-thigh of figure, (2) drapery at waist, (3) lower part of face and neck, (4) upper segment of halo.

COLOURS: Particularly white (stole) and turquoise blue of draperies. Golden yellow in scroll-work of base.

Length of fragments: 0 ft. 8 in., 0 ft. 1½ in., 0 ft. 1 in., 0 ft. 0¾ in. Width: 0 ft. 5⅜ in.

CDXIX (Ch. iii. 006). MANJUŚRĪ ON LION.

Fragment of large painting. Similar to XXXIII. Probably formed part of an arch-shaped painting, but all edges are incomplete. The fragment itself is badly broken. The figures preserved include Manjuśrī, the lion, and an Indian attendant; two Lokapālas in armour holding respectively arrow and sword; two Bodhisattvas; three musicians playing (1) cymbals, (2) reed-pipes, (3) *shēng*. In right bottom corner a *devī* supporting the hand not of a personage in Chinese dress, as in XXXIII and XXXIV, but of a standing Buddha. Arrangement and treatment generally as in XXXIII; but Manjuśrī sits cross-legged, and his flesh is a deep orange-tan. Both his hands are raised; right with two first fingers extended upwards, left in *vitarka-mudrā*.

COLOURS: Bright gold yellow in armour; canary yellow in robe of Bodhisattva. Lion, white. Blue rather muddy and grey.

PAINTING: 5 ft. 4 in. by 3 ft. 5 in.

CDXX (Ch. iii. 0013).

Fragment of painting on silk, backed with coarse linen. Both clean and fresh, but most of painting lost. Part preserved shows upper half of standing Avalokiteśvara, facing spectator. Head lost; left hand low before body with fingers in *mudrā*. Right hand raised, carrying red mottled vase in which is white lotus-bud. Figure in 'Indian' Bodhisattva style. Draperies red and green. On left (above), floral pedestal with lotus seat.

Greatest fragment of painting, about 0 ft. 8 in. by 0 ft. 8 in. Whole, about 1 ft. 7 in. by 1 ft. 9 in.

CDXXI (Ch. iii. 0016). BODHISATTVA. (Linen banner.)

Stands facing spectator. Right hand in *vitarka-mudrā* at breast; left below it, turned down from wrist with palm open and fingers hanging. Dress, ornaments, &c., of type CLV. For replica, see CDXLI. Retains side-streamers and head-piece; but latter much torn.

PAINTING: 3 ft. 1 in. (with head-piece) by 0 ft. 6 $\frac{1}{4}$ in.

CDXXII (Ch. iii. 0017). AVALOKITEŚVARA. (Linen banner.)

Head-piece (with Dhyāni Buddha), side-streamers, and suspension loop preserved. Standing figure with hands in *anjali-mudrā*. Orange in skirt.

PAINTING: With head-piece, 3 ft. 0 in. by 0 ft. 6 $\frac{3}{4}$ in.

CDXXIII (Ch. xxi. 0010). AVALOKITEŚVARA. (Linen banner.)

Same series as the above. But right hand in *vitarka-mudrā*; left hand palm inwards at breast.

PAINTING: With head-piece, 3 ft. 2 in. by 0 ft. 6 $\frac{1}{2}$ in.

CDXXIV (Ch. 00139). AVALOKITEŚVARA. (Linen banner.)

Almost a replica of the above. Torn. Streamers on right side missing.

PAINTING: With head-piece, 3 ft. 1 in. by 0 ft. 6 in.

CDXXV (Ch. iii. 0018). BODHISATTVA. (Remains of linen banner.)

Stands facing spectator, right hand in *vitarka-mudrā*, left hand by side.

COLOURING: Red, pink, and brown.

PAINTING: About 2 ft. 0 in. by 0 ft. 9 in.

CDXXVI (Ch. iv. 001). Fragments of a large Paradise.

Largest preserved portion represents Avalokiteśvara in *lalita* pose, holding vase in left hand. On left, group of attendant Bodhisattvas; on right of A.'s head, shaven head of disciple. Part of the figure of Mahāsthāmaprāpta with second shaven disciple is preserved on the other side. Other fragments include a man with a stick, a garuda, a tank, &c. Colour much effaced. Some touches of red still intact.

CDXXVII (Stein, Ch. v. 001). PARADISE OF AMITĀBHĀ, with
 • side-scenes illustrating the *Amitāyurdhyāna Sūtra*.

On the same general lines as I.I, but composition more elaborate.

Amitābha sits with legs interlocked. Both hands in *vitarka-mudrā*, slightly apart. On breast is flame-mark.

Avalokiteśvara and Mahāsthāmaprāpta sit with legs slightly unlocked. The other Bodhisattvas kneel with hands in *anjali-mudrā*. Ten priestly disciples, shaven but unhaloed, are ranged in row behind.

Dancer and musicians on narrow separate terrace in centre foreground. The musicians play on pipe, *shēng*, reed-pipes, lute, flute, clappers, and harp.

The lake is full of lotuses on which stand garudas, peacock, &c. In background, façade of celestial mansions. In air float beribboned musical instruments.

Side-scenes, right:

- (1) Figure of Buddha rising above mountains.
- (2) The white rabbit (which, pursued by Bimbisāra, ran into his palace and became the Prince Ajātaśatru; see XXXVII).
- (3) Ajātaśatru as hermit, in previous incarnation. In front of his cave, a man with cudgel and white horse.
- (4) Ajātaśatru pursuing his mother, one of the two Ministers intervening.
- (5) Vaidehī hurls the infant Ajātaśatru from a tower, because it has been foretold he will kill his father.
- (6) Buddha appearing in cloud to Bimbisāra and Vaidehī.
- (7) Ministers remonstrating with Ajātaśatru.
- (8) Ajātaśatru on horseback goes to visit Bimbisāra in prison.

Side-scenes, left:

Queen Vaidehī meditating on Paradise, as follows:

- (1) On the Sun and on Water.
 - (2) On the ground of Paradise, a rectangle divided into coloured squares.
 - (3) On the Mansion of Paradise.
-

- (4) On the music (a drum, pipe, &c.).
- (5) On the 'Treasure Tower.
- (6) On the 'Treasure Tree.
- (7) On the lake.
- (8) On Avalokiteśvara.
- (9) On Mahāsthāmaprāpta.
- (10) On the image of Buddha.
- (11) On the 'True Body of Buddha.

The picture is complete save for border and lower edge, but surface worn and colouring very dim.

COLOURS: Almost effaced. Indian red of robes alone remains strong. Thick coarse outline-work prominent.

PAINTING: 5 ft. 2 in. by 4 ft. 0 in.

CDXXVIII (Ch. xi. 004).

Fragment of paper painting from end of MS. roll, showing Buddha. Figure may have been seated, with legs down. This by no means implies that the figure represented Maitreya, the Future Buddha, as the pose is not peculiar to him.

PAINTING: 0 ft. 2 $\frac{3}{4}$ in. by 0 ft. 3 $\frac{3}{4}$ in.

CDXXIX (Ch. xvii. 001). Bodhisattva.

Turned three-quarters right. Stands on variegated lotus. Wears mantle in red squares divided by black bands. Hands as in *anjali-mudrā*, but fingers interlocked. No accessories save four olive-green streamers at bottom, with flower pattern in black paste. Compare CCCXLVIII (*Serindia*, Pl. LXXI), and DVI.

REPRODUCED: *Serindia*, Pl. LXX.

PAINTING: 2 ft. 1 in. by 0 ft. 6 $\frac{7}{8}$ in.

CDXXX (Ch. xvii. 003). VIRŪDHAKA. (Painting on paper.)

From same series as CLXI, CLXVI, &c. Stands astride, head turned over left shoulder. Right hand at breast with thumb, second and third

finger joined. Left arm thrust out holding head of club, which rests upon ground.

COLOURS: Light olive-grey washes; bright Indian red, and dirty slate-blue.

PAINTING: 1 ft. 6½ in. by 1 ft. 0½ in.

CDXXXI (Ch. xviii. 002). Part of an anthology of scriptures, with miniatures of the Four Lokapālas. Dated 890.

On pages 1, 2 and 3 the concluding passage of the *Prajñāparamitā Hṛdaya Sūtra*. On page 4 the colophon:

時當龍紀二載二月十八日弟子
將仕郎¹守左神武軍長史兼御史
中丞上柱國賜緋魚袋張近鐸敬
心寫畫此經一冊此皆是我
本尊經法乃四大天王六
神將等威力得受憲
銜兼賜章服永爲供養記
表兄僧喜首同心勘校

‘On the 18th day of the 2nd month of the 2nd year of Lung Chi (A. D. 890), the disciple, the Chiang-shih-lang,¹ acting as Secretary to the Shen Wu Army of the Left,² Assistant in the Censorate, Pillar of His Country, bearer of the Red Fish Portfolio,³ Chang Chin-o, with reverent heart copied and illustrated this volume of *sūtras*, containing passages referring to his patron Buddha, with pictures of the Four Lokapālas and Six Spirit Captains, &c., by whose power he was able to obtain official rank and was decorated with robes of honour; in record of which he now makes this perpetual offering. His cousin, the priest Hsi-shou, joins in this act of piety.’

On pages 6–9 miniatures of the Four Lokapālas:

(1) The Guardian of the South, attended by two black demons, and

¹ The lowest of the honorary titles. See *T'ang Shu*, XLVI, 5 recto.

² For this position see *T'ang Shu*, XLIX A, f. 7 recto.

³ See *T'ang Shu*, XLVI, 6 recto.

riding on a red one. He holds a mace across his left shoulder. Inscribed: 南无南方毗楼勒叉天王 ('Praise to Virūdhaka, Devarāja of the South').

(2) The Guardian of the East, attended by two demons; rides on a swine-faced, black demon. Holds bow in left hand. Inscribed: 南无東方提頭顚吒天王 ('Praise to Dhṛtarāshtra, Devarāja of the East').

(3) The Guardian of the West, rides on animal-faced demon with claws; attended by two others. Carries sword over left shoulder. Inscribed: 南无西方毗楼博叉天王 ('Praise to Virūpāksha, Devarāja of the West').

(4) The Guardian of the North, riding on demons and attended by a standing figure with tiger-skin hood. Holds three-forked banner in right hand and *stūpa* in left. Inscribed: 南无北方毗沙門天王 ('Praise to Vaiśravaṇa, Devarāja of the North').

On outside of volume remains of purple silk damask covering.

COLOURS: Chiefly green, orange, and red.

REPRODUCED: *Serindia*, Pl. XC.

Size of leaf, $5\frac{3}{8}$ in. by $5\frac{1}{2}$ in.

CDXXXII (Ch. xx. 001). SAMANTABHADRA. (Banner.)

On white elephant led by Indian attendant. For similar painting without attendant, see CXXXI.

Samantabhadra sits on red lotus, his right hand in *vara-mudrā*. Upper part of head with halo and tiara lost. Elephant with jewelled harness; one foot raised; four tusks. Attendant of stunted, negrito type; bushy black hair. Face seen in profile.

All accessories and upper end of painting lost.

COLOURS: Elephant white, shaded with pink. The attendant is of the usual chocolate-purple colour.

REPRODUCED: Pl. LXXXII.

PAINTING: 1 ft. 11 in. by 0 ft. 7 in.

XX. 002, see DXX.

CDXXXIII (Ch. xx. 003). AMITĀBHĀ TRINITY.

Complete border of coarse brown linen with suspension loops preserved, and upper half of silk painting. Lower half lost, but bottom end to height of 9 inches replaced by strip of coarse buff linen, showing two male donors kneeling on either side of blank inscription-panel. Buddha is seated with legs interlocked; right hand in *vitarka-mudrā*, left pendent at breast, palm outwards. The hands of the Bodhisattvas repeat these poses, but also hold lotus buds, green and blue. Donors are in tenth-century dress.

COLOURS: Flesh orange. Bodhisattvas wear blue mantles. Buddha wears dark red.

Original size of painting with border, 5 ft. 0 in. by 2 ft. 3 in. Height of silk painting as preserved, 2 ft. 1¼ in.

CDXXXIV (Ch. xx. 009). AVAĪOKITEŚVARA. (Painting on linen.)

Sits cross-legged on lotus. Right hand in *vitarka-mudrā* at breast; left hand held palm inwards over knee. 'Indian' type of figure, &c.; cf. LXIII. Donors: Three men on right; three women on left, in tenth-century dress. No borders; but suspension loops.

REPRODUCED: *Serindia*, Pl. LXXXVIII.

PAINTING: 2 ft. 8 in. by 1 ft. 9 in.

CDXXXV (Ch. xx. 0010). BODHISATTVA. (Linen banner.)

Stands three-quarters left, with hands in adoration.

COLOURS: Dark yellow, grey, red, and slate-blue. Head-piece border of yellow linen. Streamers dark grey.

PAINTING: 1 ft. 5 in. by 0 ft. 5¾ in. Length of whole, 4 ft.

CDXXXVI (Ch. xx. 0011). VIRŪPĀKSHA. (Banner.)

Replica of CXXXVII* and CCLXXXIX. In this instance halo, head, and coils of cloud above are preserved complete. Colouring paler than in CXXXVII*; halo blue, mantle purple, skirt red.

REPRODUCED: *Journal of Indian Art*, 1912. No. 120, Pl. 2.

PAINTING: 1 ft. 10½ in. by 0 ft. 7¼ in.

CDXXXVII (Ch. xx. 0011 a). BUDDHA. (Linen banner.)

Stands facing spectator; right hand in *vitarka-mudrā* at breast, left hand horizontal below it, open with palm uppermost. Under-robe green-grey and white. Red mantle drawn partially over right shoulder. Rest of right arm bare.

PAINTING: 2 ft. 1 in. by 0 ft. 8 in. Length of whole, 2 ft. 9 in.

(The Dhyāni Buddha in the head-piece has here become a stereotyped decoration. It is hard to see that it can have any theological significance.)

CDXXXVIII (Ch. xx. 0014). BODHISATTVA. (Paper banner.)

Drawing, similar to CXLII. Cut out in parts and pasted together. Triangle at top filled with floral pattern. Side-streamer (left one is lost) dark grey, with running stem and leaf ornament in yellow. Bottom streamers similar in decoration, with plain base. Figure with hands in *anjali-mudrā*, standing full length.

PAINTING: 1 ft. 2 $\frac{3}{4}$ in. by 0 ft. 4 $\frac{1}{2}$ in. Length of whole, 3 ft. 1 $\frac{3}{4}$ in.

CDXXXIX (Ch. xx. 0015). BODHISATTVA. (Paper banner.)

One side streamer. Bottom streamers in one block, divided by black lines. Suspension loop of paper. Dhyāni Buddha in top triangle. The Bodhisattva has right hand in *vitarka-mudrā*; left hand pendent at side.

COLOURING: Chiefly Indian red and a grey-green.

XXI. 005, see CCXCVII.

XXI. 008, see CCCXXI.

CDXL (Ch. xxi. 009). AVAṬOKIṬĪŚVARA. (Linen banner.)

Hands in *anjali-mudrā*. No Dhyāni Buddha. Side streamers lost.

PAINTING: 3 ft. 2 in. (with head-piece) by 0 ft. 6 $\frac{1}{2}$ in.

XXI. 0010, see CDXXIII.

CDXLI (Ch. xxi. 0011). Replica of CDXXI.

XXI. 0012, see CCCIX.

CDXLII (Ch. xxi. 0013). KṢITIGARBHA AS MONK. (Banner.)

Stands slightly towards right on pale blue lotus. Right hand raised in *vitarka-mudrā*; left carrying long-necked flask with metal foot and top, and globular green and white body (? painted glass). Mantle draped over left arm and just covering shoulder; but right arm is further covered by long corner of inner robe.

Four bottom-streamers of light pinkish-brown silk. All other accessories lost.

COLOURS: Mantle red; under-robe yellow. Shaven head, blue.

PAINTING: 2 ft. 2 in. by 0 ft. $7\frac{1}{4}$ in. Length with streamers, 4 ft.

CDXLIII. (Ch. xxi. 0014). ELEVEN-HEADED AVALOKITEŚVARA.

Dress, pose, and accessories of chief figure as in LXIII. At bottom, monk-donors kneel one on each side. Complete four-inch border of dark purple ribbed silk. Most of lower half of painting lost. Flesh pink, outlined in red. Flying draperies green. Skirt dull red.

PAINTING: 2 ft. 7 in. by 2 ft. 3 in.

CDXLIV (Ch. xxii. 001). MANJUŚRĪ. (Banner.)

On white lion (cf. CXLI and CCXC). The whole, three-quarters to left. Manjuśrī sits cross-legged on blue lotus, which is raised on pedestal on lion's back, hands clasped before breast and eyes looking down. Dress and features of type CXXXIX. Nose aquiline, eyes extremely oblique. Lion's mane, beard and tail green.

Colours, in general, very bright, comprising tomato-red (on skirt of figure), purple and green on stole, vivid crimson on under-robe. Slate-blue, purple, scarlet, and green (on lion's trappings and lotus under foot).

Retains three bottom streamers of grey-green silk, ornamented with butterfly, bird, leaf and cloud motifs in black paste. Upper end of painting lost.

PAINTING: 1 ft. $4\frac{3}{4}$ in. by 0 ft. $5\frac{1}{8}$ in. Length with streamers, 4 ft.

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CDXLV (Ch. xxii. 003). AVALOKITEŚVARA. (Banner.)

Stands slightly to left on pink lotus, hands in *anjali-mudrā*. In style an imitation of the CCLXXXIII type; but drawing much more stylized. Face drawn in Chinese convention, with nose and mouth as though in profile. Inscribed: 南无常舉手菩薩 ('Praise to the Bodhisattva whose hands are perpetually raised').

Banner complete except for weighting-board; but interior of head-piece has disappeared, and the border (of faded pinkish silk) has been roughly sewn down to cane stiffener.¹ Streamers of discoloured dark green silk: Upper end of painting much destroyed.

COLOURS: Slate-blue of mantle and stole, and green of stole (reverse) and halo predominate. A greeny tinge pervades the whole.

PAINTING: 1 ft. 11 in. by 0 ft. 7 in. Length of whole, 5 ft. 5 in.

CDXLVI (Ch. xxii. 004). MANJUŚRĪ. (Banner.)

Stands facing spectator on single lotus. Right hand carries sword over shoulder; left hand is at breast, in *vitarka-mudrā*. For dress, cf. XXII and many of the paintings on linen. Plain tight over-skirt covers under-skirt almost to knees. Upper half of body nude except for narrow brown scarf crossing it from right shoulder, and short orange draperies falling from behind shoulders to elbows.

In style of work, features of face, and ornament the banner is of 'Chinese' type; but pose, dress, coiffure, and three-leaved crown recall banners of 'Indian' type. Cf. CVIII*.

The banner is painted on light grey gauze of exceptionally open weave. It is considerably broken, and all accessories are lost except head-piece, which is one with main part of banner. Head-piece has raw edges and is painted on background of brick red with floral patterns on it, but is much effaced.

COLOURS: Orange (in canopy, halo, skirt, and lotus) predominates. Stole is greeny-blue, spotted with white.

Length with head-piece, 2 ft. 3 in. Width, 0 ft. 7½ in.

¹ On right margin of border is the character 乾 *k'an* ('heaven', 'top'), indicating that this was the first of a set of two, or three.

CDXLVII (Ch. xxii. 005-7, 12-14).

Miscellaneous fragments of large silk paintings, including part of a Paradise of Amitābha, with musicians, dancer, Bodhisattva, canopy, and side-scenes showing Vaidehī in meditation (0012). 007 shows halo of Thousand-Armed Avalokiteśvara, holding the usual emblems.

Greatest fragment: 1 ft. 7 in. by 0 ft. 9½ in.

CDXLVIII (Ch. xxii. 0016). AVALOKITEŚVARA, with four attendant Bodhisattvas.

Sits with legs interlocked, on lotus, behind an altar. Right hand effaced, left in uncertain gesture on knee. Dress, &c., apparently as in I.II, but little left. Dhyāni Buddha visible in tiara. Attendant Bodhisattvas kneel one above the other, two on each side; upper pair with hands in adoration, lower pair offering lotus flowers on platters. Two men-donors kneel on right; two women (partially preserved) on left. Tenth-century costume.

COLOURING (red, black, and green) almost entirely lost. Border of green-blue linen; four suspension-loops above and three below—some of linen, some of silk.

PAINTING: 2 ft. 3½ in. by 1 ft. 9½ in.

XXII. 0019, Textile.

CDXLIX (Ch. xxii. 0021). SAMANT'ABHADRA. (Banner.)

Sits cross-legged on purple lotus, right hand on knee, left hand carrying long-stemmed purple lotus bud. Bodhisattva of type CCLXXXIII. Elephant has six tusks. For subject, cf. CDXXXII (with attendant), and CXXXI (without attendant, as here). The Bodhisattva's skirt is red, sprinkled with white flowers and green leaves; elephant's trappings red and green. Harness bright yellow. Halo light blue.

Broken, and all accessories lost.

Painting: 1 ft. 3 in. by 0 ft. 5¾ in.

CDL (Ch. xxii. 0023). SACRED IMAGES OF INDIA.

Main (left hand) portion of the painting, parts of which have already been described (LI, LVIII).

(1) Buddha seated cross-legged on flat rock supported on the prone figures of two princes whose heads emerge in front, gargoyle-fashion. Right hand touches the earth in *bhūmisparśa-mudrā*. Buddha has crown of demon heads, symbolizing his defeat of the demon-hosts. This event took place just before the Illumination. 'The touching of the earth 'lightly with one hand' was to invoke the Earth Goddess as witness to his former good deeds: see *I alita-vistara*, Foucaux's translation, p. 285. On the left is a cartouche with much-defaced inscription:

○○○摩伽陁國放光瑞像圖贊曰此圖形令儀
顏首絡以明珠飭以美璧方座稜層圓光○瞻仰
尊顏功德 ('. . . . Country of Maghada, light-emitting magical image. 'The eulogy of the picture says: 'This pictured form is noble and dignified. The head is spangled with bright pearls and adorned with lovely jewels. Square throne, cornered tiers, halo the merit of looking up at the Blessed One's face').

Sir Aurel Stein¹ identifies this picture with the famous image of Buddha at the moment before his Illumination, described by Hsüan-tsang² as being in the monastery which stood near where the Illumination took place.

With this text should be compared that contained in the *Shih-chia Fang Chih*,³ which, though it does not in its account of the image differ in content from the *Hsi Yü Chi*, is often phrased in a less ambiguous way.

Between 643 and 665 the Chinese envoy Wang Hsüan-ts'ê fulfilled four missions to India. It was, according to M. Pelliot,⁴ probably in March 645 that Wang caused a drawing of this statue to be made. In 665 this drawing was used as the basis for a statue, intended to reproduce the Indian original, set up in the Ching-ai-ssü at Lo-yang.

¹ *Serindia*, p. 877.

² *Hsi Yü Chi VIII*. Takakusu, vol. li (no. 2087), p. 915, col. 3.

³ By Tao-hsüan. Completed in 650. In this account the information of Hsüan-tsang is summarized and, where necessary, brought up to date. Takakusu, vol. li, p. 963.

⁴ *T'oung Pao*, 1923, 283.

Wang Hsüan-ts'ê published (1) in 661 an account of his travels in ten chapters, with three chapters of illustrations; (2) between 661 and 666 his *Hsi yü Chih* ('Memorial on the Western Countries') in sixty chapters of text and forty chapters of illustrations.¹ None of these illustrations survive; it is therefore impossible to say whether the present set of Indian images has any connexion with Wang Hsüan-ts'ê's work or not.

(2) Buddha standing with right hand raised in *abhaya-mudrā*; left hand hanging by side. Unwreathing the whole figure is an elliptical vesica filled with radiating busts of small standing Buddhas. Identified by Sir Aurel Stein (*Serindia*, p. 878) as the Great Miracle of Śrāvastī, an episode which does not figure in the ordinary Lives of Buddha, but forms part of the legend connected with the dedication of the Jetavana Park. See *Hsien Yü Ching* ('Book of the Wise Man and the Fool'), No. 48:² [in order to dazzle the six Brahmin philosophers Buddha] 'divided his one body and made it into a hundred thousand million bodies'.³

(3) Buddha (strictly speaking, Bodhisattva) in same attitude as (1), seated cross-legged on low platform. Tiara much effaced.

(4) Buddha seated cross-legged on chair with canopy. Both hands raised palm outwards. Over top of chair at each side an angel with fly-whisk. On either side of Buddha, beaked and winged grotesque figures (parts of chair?). Chair upheld by two lions. Inscription on left: . . . 迦毗羅○○銀瑞像圖贊曰...眞容...像則功德 ('Kapilavastu . . . silver image. The eulogy of the picture says . . . true appearance . . . image . . . then . . . merit').

(5) A larger Buddha with hands in *dhyāna-mudrā*, seated cross-legged. Dancing Bodhisattva at bottom on left; right broken away. Possibly Amitābha.

¹ Surviving fragments translated by M. Sylvain Lévi, *Journal Asiatique*, 1900. See also *T'oung Pao*, 1912, pp. 351-2.

² Takakusu, vol. iv, p. 420, col. 3.

³ It should, however, be mentioned that some of M. Foucher's identifications in his chapter on the Great Miracle (*Beginnings of Buddhist Art*, p. 148 seq.) have been disputed. Thus in *Bukkyō Bijutsu*, no. 3, p. 51, Mr. H. Minamoto identifies the well-known Calcutta Museum group as being (in a rudimentary form) a Paradise of Amitābha.

(6) Buddha on triple elephant head. The whole supported on drum-shape stand raised on low platform. Scarlet lotuses spring from side of elephant-heads and support small seated Buddhas. Small human figures clamber about the stand. This appears to be a representation of Buddha's triumph over the savage elephant-king at Rājagṛha.¹ On this occasion he was deserted by all his disciples except Ānanda.²

(7) A Bodhisattva (tiara much destroyed) seated cross-legged on throne upborne by gryphon-like bird, with fingers interlaced on lap and thumbs joined at tips. The Bodhisattva has elaborate animal-necklace, with two monster-heads at breast, devouring two human beings (?). Round his halo a wreath of dancers and musicians.

(8) Buddha standing on lotus. Left arm lost; right arm held out sideways, palm upward. At top, small Buddha on lotus with right hand raised. Standing Bodhisattvas (or worshippers) on either side. Gazelle kneeling in left corner. Identified by Sir Aurel Stein³ as Buddha preaching the First Sermon in the Deer Park at Benares.

(9) Avalokiteśvara standing, lotus in right hand, flask in left; standing Dhyaṇi-Buddha on front of tiara. On either side, background of rocks (fragmentary), in nooks of which are small seated Buddhas with worshippers. On left, a bird with a lute, a white lion; three worshippers with hair dressed in tall cone. Above, three bears, and in front of them two Apsarases holding a crown over Avalokiteśvara. On right, two cartouches. The lower is blank. The upper⁴ has four lines of faint inscription:

中[天竺]婆羅○○國鹿

野苑中...

像圖贊曰...

尊面

(Middle (India) Vārāṇasī (Benares) country, Deer Park . . . image. The eulogy of the picture says . . .).

¹ See Foucher, *Étude sur l'Iconographie Bouddhique*, i, 162-70; ii, 113-14. Also *Buddhacarita* (佛所行讚), Takakusu, vol. iv, p. 40.

² See *Tsa Pao Tsang Ching*, vol. viii; Takakusu, vol. iv, p. 488.

³ *Serindia*, p. 878.

⁴ Mounted here at hazard. Evidently belongs to (8).

This Avalokiteśvara may be the image which stood in a niche outside the triple-gate of the monastery of the Bodhi Tree; on the other side of the gate stood a Maitreya.

(10) Standing Buddha, with right shoulder bare and right arm pendent. For attitude, cf. the embroidery picture, p. 209, now on the stairs of the King Edward Galleries, British Museum, and also the painting XX. Sākyamuni in grotto of the Vulture Peak at Rājagṛha.¹ Left hand gathers up drapery at breast, as in the embroidery picture. Background of rocks much effaced and destroyed.

COLOURS: Light washes of red and tea-colour. Parts of painting have only been drawn in ink outline.

REPRODUCED: *Serindia*, Pl. LXX. *Thousand Buddhas*, Pl. XIV.

PAINTING: 6 ft. 8 in. by 3 ft. 7 in.

CDLI (Ch. xxii. 0024). BODHISATTVA. (Fragments of banner.)

Shows head, shoulders, and draperies at waist. All accessories lost. Drawing comparatively delicate, and colours well preserved: stole green on one side, light blue on other. Draperies across breast red. Tassels of tiara light red (purplish) in two shades.

Put together, 9½ in. by 6½ in.

CDLII (Ch. xxii. 0025). ELEVEN-HEADED AVALOKITEŚVARA. (Fragments of painting.)

CDLIII (Ch. xxii. 0030). AVALOKITEŚVARA.

Stands three-quarters left. Right hand holds willow-spray; left at waist, carrying flask. The Dhyāni Buddha stands on front of tiara, right hand raised, left pendent. Dress, &c., of 'Chinese' Bodhisattva type. Lower quarter of figure is lost. Inscription on cartouche: 南无救苦 () 世音菩薩 ('Praise to Avalokiteśvara Bodhisattva, helper in trouble').

COLOURS: Stole of dull blue is prominent; under-robe pale green. Flesh shaded with pink.

¹ Compare the 'silver statue of Buddha preaching the *Saddharmapundarika Sūtra* on the Vulture Peak in the land of Maghada', brought back from India by Hsüan-tsang, Takakusu, vol. II, p. 946.

REPRODUCED: *Thousand Buddhas*, Pl. XIX.

PAINTING: 3 ft. 7 in. by 1 ft. 8½ in.

CDLIV (Ch. xxii. 0032). BODHISATTVA. (Paper banner.)

With suspension loop and streamers. Tail-piece divided by two black lines. Dhyāni Buddha in triangle at top. Stands with hands in *anjali-mudrā*. For other members of the series, see CDXXXIX, CXLIII, and CXLIV.

PAINTING: 1 ft. 5 in. by 0 ft. 6¾ in. Length of whole, 3 ft. 5 in.

CDLV (Ch. xxii. 0033). PRAJĀPATI? (Painting on paper.)

Belongs to same series as CLXI, CLXVI. Like CLXVI, this painting may represent Prajāpati. The divinity rides on a peacock (?), holding a flaming jewel in right hand and a cock in the left.

COLOURS: Indian red (draperies, bird's claws, &c.), and greyish green and blue.

PAINTING: 1 ft. 6¼ in. by 1 ft. 0½ in.

CDLVI (Ch. 00384). AVALOKITEŚVARA. (Painting on paper.)

Legs interlocked with soles up. Hands in *vitarka-mudrā*. No Dhyāni Buddha. Mounted on stouter paper. Traces of Chinese writing on back.

COLOURS: Orange and green prevail; but much soiled.

PAINTING: 1 ft. 4¼ in. by 0 ft. 11¾ in.

CDLVII (Ch. 00394 (a) and (b)). (Paintings on paper.)

Each shows Two Thousand Eyed Avalokiteśvaras. The Bodhisattva, in all four representations, has ten arms (conventionally doing duty for a thousand), and is surrounded by a halo of eyes. The emblems held in the hands differ slightly from figure to figure, especially in colour of lotus.

COLOURS: Particularly bright, save red of shirts, which has been shaded with some colour that has oxidized. Haloes bright green.

PAINTING: (a) 1 ft. 4¾ in. by 1 ft. 0 in.; (b) 1 ft. 5 in. by 1 ft. 0 in.

CDLVIII (Ch. xxii. 0034). VAISRAVANA. (Paper painting.)

Same series as CDXXX, CLXI, CLXVI, &c. Seated on low dais with left leg bent across and right leg hanging. Left hand holds halberd; right hand holds miniature shrine.

COLOURS: A brick-coloured Indian red and pale greeny-blue.

PAINTING: 1 ft. 6½ in. by 1 ft. 0½ in.

CDLIX (Ch. xxiii. 001). VIRŪPĀKṢHA. (Banner; fragmentary.)

From same original as CDLXXX; but extends higher. Head lost. Is on gauze of very open weave (cf. CDXLVI), and colouring has tended to rub off. But what is left is bright and well preserved, particularly yellow on bottom border; red, orange, and blue of draperies.

Above, remains of painted valance, with vandyked hanging and rosette-ornamented band in blue, green, red, and orange.

PAINTING: Main portion, 1 ft. 8½ in. by 0 ft. 7 in.

CDLX (Ch. xxiii. 004). AVALOKITEŚVARA. (Linen banner.)

Stands facing spectator with hands in adoration. With head-piece; but other accessories lost.

PAINTING: 3 ft. 1½ in. by 0 ft. 8 in. (with head-piece).

CDLXI (Ch. xxiv. 001). VAJRAPĀNI. (Banner.)

Identical in style and technique with CXXXII. Pose slightly different. Right arm above head; left pendent, holding *vajra*. Mouth tightly shut. All accessories lost.

COLOURS: Body grey, mottled with white. Draperies blue on one side, green on the other. Skirt bright red.

PAINTING: 2 ft. 10 in. by 0 ft. 10 in.

CDLXII (Ch. xxiv. 005). BUDDHA. (Banner.)

Stands facing spectator on two lotuses, red and purple. Right hand in *vitarka-mudrā*; left hand, at breast, carries flaming jewel. Monk's under-robe and mantle, the former yellow-green bordered with black and lined

with white. Mantle bright red, lined with grey. Under-robe descends to feet and covers right shoulder and arm. Mantle covers right shoulder and arm. Flesh shaded with orange-pink. All accessories lost.

REPRODUCED: *Serindia*, Pl. LXXXIII.

PAINTING: 2 ft. 4 in. by 0 ft. 7 $\frac{1}{4}$ in.

CDLXIII (Ch. xxiv. 006). BODHISATTVĀ. (Banner.)

A replica in reverse of CDXVII, save for face. Accessories all lost.

REPRODUCED: *Serindia*, Pl. LXXVIII.

PAINTING: 2 ft. 0 in. by 0 ft. 7 $\frac{1}{4}$ in.

CDLXIV (Ch. xxv. 001). LEGENDS. (Banner.)

Seem to illustrate same story as DXIV and DXV.

Scene 1. In courtyard of palace, a man is seated on stool. Beside him stands another, with hands in *anjali-mudrā*. Before them kneel two others. In foreground rocks, trees, and a slope of hill.

Scene 2. Two boys, naked save for loin-cloth, seem to be admonishing a man, beside whom stands a man in black, carrying the child in swaddling clothes (?) of DXIV, Scene 3.

Scene 3. The man who was being admonished in last scene sits under verandah. Five others kneel before him.

Head-piece of silk gauze coarsely painted with half rosette and sprays in dull green, blue, black, and orange red. Border of fine grey silk. Original gauze broken and patched with silk bearing the Chinese characters 圓妙 ('perfect sublimity').

All other accessories lost, and lower end of painting.

COLOURS: Band of slate-blue forms valance at top of Scene 1. Broad bands of red form cartouches at sides of scenes, but are uninscribed. The banner has side-borders painted buff, with rosettes in red and different shades of blue. The scenes are divided by wider bands in same style.

PAINTING: 1 ft. 7 $\frac{1}{2}$ in. by 0 ft. 6 $\frac{3}{4}$ in. Length with head-piece, 2 ft. 0 $\frac{1}{4}$ in.

CDLXV (Ch. xxvi. a. 001). VIRŪDHAKA. (Banner.)

Much broken. Stands facing spectator on head and shoulder of crouching demon. Right hand carries over shoulder a club painted in bands of green and red. Left hand supports at shoulder-level a small *stūpa*. Pose and dress are those of 'Indian' type of Lokapāla (cf. CXXIX), but dress shows variations; e.g., there is no corslet and no protective leather-band over hips.

COLOURS: Prevailing tone of red (draperies, demon, club) and yellow (armour, cartouche). Red skirt is bordered with green.

Accessories lost, save for four bottom streamers of dark olive-green silk damask, glazed. Damask pattern a hexagonal diaper, carried out in double line, which is broken at each corner of hexagon by three-membered star. Each hexagon contains lozenge-shaped rosette.

PAINTING: 2 ft. 2¼ in. by 0 ft. 7¾ in.

CDLXVI (Ch. xxvi a. 002). DIĪRTARĀSHITRA. (Banner.)

Stands three-quarters left on thigh and hand of crouching demon. Left hand hanging by side holds bow; right hand, raised, holds arrow. Dress and general style of figure as in CXXXVII*. There is, however, no mantle, and a sausage-shaped collar, white spotted with black, is clasped round neck. Top of helmet, &c., lost. Retains four bottom streamers of plain olive-green silk, with leaf and insect designs as in CDXXIX, &c. Other accessories and upper end of painting lost.

COLOURS: Prevailing black and red. Ring armour of breast and head bright yellow.

REPRODUCED: *Serindia*, Pl. LXXXV.

PAINTING: 1 ft. 7 in. by 0 ft. 7 in. Length with streamers, 4 ft. 10 in.

CDLXVII (Ch. xxvi a. 008). BODHISATTVĀ. (Banner.)

Stands three-quarters left upon two lotuses; that under left foot only is preserved. Both hands raised in a species of *vitarka-mudrā*. Painting is of type CCLXXXVII. Colouring much dimmed and lost. Silk very dark. Upper end of painting with head-piece and side-streamers lost.

Bottom-streamers of dark brown silk and weighting-board preserved. Painting fragmentary.

PAINTING: 1 ft. 10½ in. by 0 ft. 7½ in. Length with streamers, 5 ft. 4 in.

CDLXVIII (Ch. xxvi a. 0010). BODHISATTVA. (Banner.)

Standing figure of rather feminine type. Right arm pendent, with scarf wound round it; left hand carries a book at the breast. Part of same series as CXXXVII. May be either Avalokiteśvara or Manjuśrī. Manjuśrī should have sword as well as book. The book is a symbol of A., but is seldom used alone. Upper end of painting lost.

COLOURS: Skirt yellow, shaded with orange. Stole green on one side; chocolate-purple on the other.

REPRODUCED: *Serindia*, Pl. LXXXVII.

PAINTING: 1 ft. 3½ in. by 0 ft. 6 in.

CDLXIX (Ch. xxvi a. 0012). FRAGMENT.

Lower end of banner, with remains of two streamers of flimsy bluish-green silk. Shows naked feet of standing figure on lotus with green centre and single row of down-turned dark pink petals. Probably belonged to the series CXXXVII, &c.

PAINTING: 3¼ in. by (width) 5¼ in.

CDLXX (Ch. xxvii. 003). BODHISATTVA. (Banner.)

In style and technique is of the type CXXXIX. Stands three-quarters right on white lotus with red tips. Right hand pendent before hip; left hand in *vitarka-mudrā* at breast. Upper half of body bare save for metal ornaments and light scarf across breast. Face very heavy and fleshy. Slanting eyes. Moustache and small chin-beard marked in light green.

COLOURS: Flesh and shirt are of the same pale pink wash, outlined with darker pink. Other draperies light green and white and (over left arm) orange.

The banner is broken at edges. It retains head-piece and side-streamers, the former of soft natural-coloured silk, bound at edges with

fine printed silk like Ch. 00309.¹ Suspension loop of faded pink silk; streamers of fine silk gauze dull blue, woven in open lozenge-pattern like Ch. 00344² and hung at points and sides with tufts of raw silk, yellow, green, and salmon-coloured.

PAINTING: 2 ft. 10½ in. by 0 ft. 10½ in. Length with head-piece, 3 ft. 7¼ in. XXVII. 004, see CCCIII.

CDLXXI (Ch. lv. 0019).

Replica of CDLXX, but finished on the reverse side. In front of tiara has been added a small ovoid-bodied flask, white spotted with red. Upper end of painting strengthened by patch of blue silk muslin.

Head-piece is like that of CDXI (q. v.). Side-streamers of green silk, discoloured and repaired. Lower end of painting lost.

REPRODUCED: *Serindia*, Pl. LXXXI.

PAINTING: 2 ft. 5½ in. by 0 ft. 10½ in. Length with head-piece, 3 ft. 2¼ in.

CDLXXII (Ch. xxviii. 002). FRAGMENT.

Painted on fine greenish gauze backed with cream silk of coarser texture. Painting when complete seems to have been a large arch-shaped composition like XXXIII and XXXIV. This fragment shows part of canopy with tassels waving. On left, upon streaming clouds, rises a *devī*. Above, facing left, float two phoenixes. Remaining space filled with lotus blossoms and scrolls of cloud.

COLOURING: Chiefly red, orange, and yellow.

REPRODUCED: *Serindia*, Pl. LXXVI.

PAINTING: 2 ft. 1 in. by 1 ft. 5 in. Greatest width, 2 ft.

CDLXXIII (Ch. xxviii. 003). KSHITIGARBHA AS LORD OF HELL.

In outline only. Light green and brown washes begun in a few places.

Sits facing spectator, right leg bent across, left leg pendent. Right hand raised holding crystal ball; left holding beggar's staff. Dress, altar,

¹ *Serindia*, p. 988.

² *Ibid.*, p. 989.

&c., as in XIX. On opposite sides of altar the priest Tao-ming¹ and the lion Chin-mao ('Golden Coat'). Down sides sit the Ten Kings, five a side, with attendants. From upper part of Kshitigarbha's vesica stream six rays intended to support representatives of the Six Ways; figures not drawn in.

PAINTING: 1 ft. 11 in. by 1 ft. 7 $\frac{3}{4}$ in.

CDLXXIV (Ch. xxviii. 004). ELEVEN-HEADED AVALOKITEŚVARA.

Sits on lotus with legs interlocked. Upper hands hold symbols of Sun and Moon. Middle hands in *vitarka-mudrā* at breast. Lower hands stretched outwards over knees, palms uppermost, thumbs and first fingers joined. Border lost and edges incomplete.

COLOURING unusually bright and fresh. Flying scarf is dark blue with green reverse, skirts orange, flesh brick red. Large yellow cartouche has much-effaced inscription, on which only the characters 觀世 and 心供養 ('dedicated with [whole] heart to Avalokiteśvara') are legible.

PAINTING: 1 ft. 7 in. by 1 ft. 3 in.

CDLXXV (Ch. xxviii. 005). AMITĀBHĀ TRINITY. (On paper, right side only.)

Right side of Buddha preserved, sitting cross-legged holding alms-bowl. Head lost. On his right stands Avalokiteśvara, holding willow-spray. Dress and jewellery of 'Indian' type. Round side and top runs border of black and white pattern. In bottom left corner, woman-donor (outline only; broken off at waist). Buddha's robe red; flesh bright yellow. Crude work.

PAINTING: 1 ft. 4 $\frac{1}{2}$ in. by 1 ft. 0 in.

CDLXXVI (Ch. xxviii. 006). THOUSAND-ARMED AVALOKITEŚVARA.

Similar in arrangement to XXXV. Among the emblems held in Avalokiteśvara's numerous hands are a gorgon-faced shield and the disks of

¹ See Introduction, p. xxx seq.

the Sun and Moon, the latter showing the hare pounding in a mortar under the magic *kuei* 桂 tree and the toad. The nimbus round A.'s head consists of brilliant spears of colour; his lotus-seat is of similar bright-coloured petals.

In right top corner, Bodhisattva of the Sun, seated on five horses; opposite, Bodhisattva of the Moon, seated on five white geese. Below (on right) the Rishi Vasu; on left, Sri Devī, offering flowers on dish. Below, again on right, the Blue-headed Vajra, with swine-headed demon in adoration before him. Opposite, the Five-headed Vajra (Ucchushma), with elephant-headed demon at his feet. In tank, immersed up to waist, two armoured deities uphold Avalokiteśvara's disk. Below, an altar, with purple cloud streaming from gold casket.

Near Vasu, on the edge of Avalokiteśvara's disk, Vasu's name is written in an illiterate Chinese hand: 婆有(?)先. The last character is obviously used phonetically for 仙. The second is carelessly written and uncertain. In the cartouche, which properly belongs to Vasu, is written 火頭金剛大()() ('The Five-headed Vajra Great ...'). Below, in the cartouche belonging to the Blue-headed Vajra the same illiterate hand has written 火頭剛金(*sic*)大()() (last two characters uncertain).

There is a border of naturalistic flower-painting.¹ The colours are throughout very brilliant and the handling exceptionally clear, detailed, and careful. Complete except along bottom.

COLOURS: Flames orange. Main figure light orange brown. Deep blue in halo, &c. Skirt of main figure mauve. Bright and clear.

REPRODUCED: *Serindia*, Pl. LXIV. *Thousand Buddhas*, Pl. XLII.

PAINTING: 5 ft. 6 in. by 3 ft. 10½ in.

CDLXXVII (Ch. xxx. 001). BODHISATTVA. (Banner; fragmentary.)

Stands three-quarters left. Left hand stretched, palm up, before breast. Right above it, palm downwards. Thick bright red lips; fleshy aquiline nose. Small moustache and chin-beard. Draperies red and green; but colouring much faded.

¹ Peony, mallow(?), and lotus.

Remains of head-piece, one side-streamer, and two bottom streamers all in tatters. Interior of head-piece lost.

PAINTING: 1 ft. 8 in. by 0 ft. 7 in. Length with streamers, 3 ft. 2 in.

CDLXXVIII (Ch. xxxiii. 0011). BODHISATTVA. (Tenth century.)

Seated with legs interlocked on scarlet lotus. Right hand on thigh holding erect flaming sword. Left hand holds *vajra*. Dhyāni Buddha in front of massive conical tiara. Dress, and figure generally, similar to the Eleven-headed Avalokiteśvara (c. g. LXIII); but only two arms. Canopy of conventional flower-spray. Attendants consisted of two figures seated or kneeling in bottom corners, and two above. But of former only extreme edges of dress remain, and of latter only knee and hand. Hand of figure in right corner holds bow. On inner side of these two figures are two infants seated or kneeling on scarlet lotuses, clad only in scarlet boots, and holding up scarlet lotus buds to Bodhisattva. Two others (one mostly destroyed) float down on clouds beside canopy.

Incomplete round the edges. On right, cartouche inscribed: 百藥叉大將助寶手會時 ('The Great Captain of the Hundred Yakshas assisting the Assembly of Ratnapāni').¹

Left cartouche is destroyed at top; but last four characters seem to be the same as in the right cartouche. The figure holding the bow may be the Yaksha King; the other cartouche perhaps referred to the corresponding figure on the left.

The central figure bears no relation to the Ratnapāni of developed Tantric Buddhism, who carries a jewel in the right hand and a lotus in the left.

COLOURS: Robes, lotus, &c., pinkish red. Flesh mauve-pink. Vesica slate-blue (muddy).

PAINTING: 1 ft. 5½ in. by 1 ft. 3½ in.

¹ An assembly of divinities, at which Buddha addressed Ratnapāni or allowed him to speak.

CDLXXIX (Ch. xxxiv. 003). AVALOKITEŚVARA, PROLONGER
• OF LIFE. (Banner.)

Retains all accessories; but upper half of painting lost, except cartouche with inscription: 南无延壽命菩薩 ('Praise to the Bodhisattva, Prolonger of Life'). Stands barefoot on lotus outlined in red. Head-piece originally contained Dhyāni Buddha, but this has broken away. At apex of red silk border on both sides of head-piece (i.e. recto and verso) is the character 華 *hua* ('flower'); and on the margin of the verso are the characters 寶聚 *Pao Chü* ('Collection of Treasures').

Side streamers of light green silk; four bottom streamers of dark blue silk. Heavy weighting-board has its lower half carved in relief in form of conventional open lotus.

PAINTING: 1 ft. 0 in. by 0 ft. 7 in. Length with streamers, 4 ft. 3½ in.

CDLXXX (xxxiv. 004). VIRŪPĀKSHA. (Banner.)

Stands three-quarters left on thick-set demon with clawed hands, who arches himself on hands and knees. Upper end of painting lost, and headless figure attached direct to head-piece. Left arm stretched down and forward, holding hilt of sword. Right arm lost. Breeches tucked inside greaves and feet shod in plain sandals.

Head-piece of cream silk, much decayed. Binding, side and bottom streamers of plain brown silk, frayed and discoloured. Weighting-board roughly cut and painted light red. Suspension loop of dark blue and yellow silk brocade. On front one Chinese character. On back a name (?): 勝 (), Shēng—?

COLOURS: Much effaced. Red has survived best. Traces of blue on drapery under demon's knee.

PAINTING: 1 ft. 5½ in. by 0 ft. 7¼ in. Length of whole, 4 ft. 10½ in.

CDLXXXI (Ch. xxxvii. 001). ELEVEN-HEADED AVALOKITEŚVARA.

Dress, pose, and accessories of central figure generally as in LXIII. Lotus sent rises from small tank. No altar. Upper hands hold symbols of Sun and Moon. Middle hands in *vitarka-mudrā* at breast, each holding

lotus. Lower hands palm to palm, pointing downwards. Attendants consist of seven Bodhisattvas on each side, some seated, some kneeling, hands mostly in *anjali-mudrā*. At top, Buddhas of the Ten Quarters, five on each side. Above the Bodhisattvas appear the Four Kings, two on each side. Vaiśravaṇa with *śūpa* is distinguishable on left and Virūpākṣa with sword on right.

Below, donors—four men on right, four women on left, in tenth-century costume.

COLOURS: Flesh of all figures orange-red; also Avalokiteśvara's skirt. Flying draperies green, and prevailing tone of green in picture at large.

PAINTING: 3 ft. 6 in. by 2 ft. 3 in.

This picture has been mounted at the British Museum as a *kakemono*.

CDLXXXII (Ch. xxxviii. 001). THOUSAND-ARMED AVALOKITEŚVARA. (Fragment.)

Broken at all edges and subject barely distinguishable through fading and discoloration. Contains head and almost complete figure of Avalokiteśvara. Inner series of arms on right side. On left side, whole of arms, hands, and halo, with seated devī offering flowers on dish, &c. Avalokiteśvara is single-headed, with Dhyaṇi-Buddha on tiara. Paint discoloured to a general dark brown. Traces of golden-yellow in faces.

PAINTING: 3 ft. 4 in. by 3 ft. 7 in.

CDLXXXIII (Ch. xxxviii. 002). BODHISAT'TVA. (Fragment of banner.)

Upper half of painted silk banner. Figure to waist only. Right hand holds long-stemmed green-blue lotus. Dress of 'Indian' type. Tiara in form of solid metal fillet with large oval jewels, upstanding in front.

COLOURS: Flesh pink. Hair blue. Red and green sash. Light green halo. Valance above light blue, light green, and orange red.

REPRODUCED: *Serindia*, Pl. LXXXI.

PAINTING: 1 ft. 0 $\frac{5}{8}$ in. by 0 ft. 6 $\frac{7}{8}$ in.

CDLXXXIV (Ch. xl. 001).

Remains of painted silk banner. Much broken and picture almost obliterated, but evidently showed souls re-born in Paradise, as in DXII. There are four figures of Bodhisattva type seated on long-stemmed lotuses. Colours lost. General tone is greenish, with faint red still discernible in robes.

PAINTING: 2 ft. 1½ in. by 0 ft. 7 in.

CDLXXXV (Ch. xl. 004). BODHISATTVA. (Banner.)

Stands three-quarters left with hands crossed before body. Practically a replica of CCLXXXIV. Retains head-piece, streamers, and weighting-board complete. Streamers of light green silk, decayed.

COLOURS: Much-diluted blue, green, and red.

PAINTING: 2 ft. 3 in. by 0 ft. 7½ in. Length of whole, 6 ft. 0 in.

CDLXXXVI (Ch. xl. 005). AVAṬOKITEŚVARA.

Stands facing spectator, right hand raised; left hand carries flask by side. Dhyāni Buddha on front of head-dress. Bare neck and breast. Tight billowing skirt. Feet bare. Red drapery over breast and behind shoulders. All accessories lost.

COLOURS: Blue in halo, jewellery, and fringe of short overskirt. Blue outline in lotus on which A. stands. Red drapery at shoulders and breast. Skirt orange and red.

PAINTING: 2 ft. 1½ in. by 0 ft. 7 in.

CDLXXXVII (Ch. xl. 006).

Fragment of silk banner showing head of Kshitigarbha as monk. Lips and robe red. Shaven head. Chin light blue. Same type as CDXLII. Cf. also CXVIII, CXIX, CCCXXIV.

PAINTING: 7 in. by 7 in.

CDLXXXVIII (Ch. 00117).

Two fragments of painted silk banner showing tusked demon under feet of Lokapāla. Replica of CCLXXXIX.

REPRODUCED: *Serindia*, Pl. LXXXV.

CDLXXXIX (Ch. xl. 009). BUDDHA. (On paper.)

Seated in meditation within shrine. Shrine has hexagonal base. Conventional lotus grow on stiff stems on either side.

COLOURS: Green and Indian red.

PAINTING: 1 ft. $4\frac{3}{8}$ in. by 1 ft. 0 in.

XLI. 001, see CCCLXXXIX.

XLI. 003, see CCCLXXXVIII.

CDXC (Ch. xli. 002). BODHISAT'TVA. (Banner.)

Stands three-quarters left on yellow lotus edged with red. Right hand holds up red and yellow lotus bud. Left hand horizontal before breast. Figure and painting of type CCLXXXIII but work is less finished. Draperies red and very faded green. Cf. CXVII. All accessories lost.

PAINTING: 1 ft. $10\frac{1}{2}$ in. by 0 ft. 7 in.

CDXCI (Ch. xli. 003). BODHISAT'TVA. (Banner.)

Stands three-quarters left on two lotuses (blue and pink). Right hand carries stemless lotus. Left is upraised beside it. Dress is of the variety XXII, save that there are no draperies behind shoulders or across breast. Somewhat broken and much faded. All accessories lost. A good deal of blue remains in draperies and lotus. Skirt is brick red.

PAINTING: 2 ft. $2\frac{1}{4}$ in. by 0 ft. $7\frac{1}{4}$ in.

CDXCII (Ch. xli. 007). THE LIFE OF BUDDHA. (Banner.)

(1) The Flight from the Palace.

The hoofs of the white horse are supported by small divinities in armour. The head of Chandaka is visible behind the horse's neck. In front of the gate, two sleeping guards, neglecting two alarm-gongs which hang beside them on a wooden stand.

(2) The Pursuit. Two riders, torch in hand, set out at a gallop.

(3) Attendants of the Prince being brought before the King by the Governor of the City. See *P'o-pên-hsing Chi-ching* (often referred to as the

Mahā-abhinishkramana Sūtra) Ch. xvii. 所有太子侍衛左右悉
 • 皆禁縛 ('All the Prince's attendants and guards were put under
 restraint and bound').¹

(4) The Five Companions² (relatives of the Prince) being instructed
 to accompany the two ministers in their search for the Prince.

The painting is considerably broken. Both ends and all accessories
 lost.

COLOURS: Great variety. The horses in scenes 1 and 3 have red manes.
 Much use of grey-blue and pinkish red.

REPRODUCED: *Serindia*, Pl. LXXV.

PAINTING: 1 ft. 9½ in. by 0 ft. 7¼ in.

CDXCIII (Ch. xlv. 008). ŚĀKYAMUNI (?). (A. D. 949.)

Sits cross-legged on lotus-seat upon railed terrace rising from lake,
 attended by six Bodhisattvas and four armed Lokapālas. At top of
 picture, ten small Buddhas, with inscribed cartouches (the tenth lost).
 Śākyamuni has right hand in *vitarka-mudrā*; left pendent with thumb
 touching third finger.

Below are donors: a man carrying smoking censer kneels, attended by
 boy carrying fan on pole. He wears straight-brimmed hat. In other
 side, a lady with elaborate coiffure (many combs and pins), attended by
 girl.

Inscriptions. Only one of the Buddhas' names (two from the end, count-
 ing right to left) is fully legible: 南无寶相德佛 ('Praise to the
 Buddha of the Merit of Precious Signs'). The third name begins with
 毗舍 and may be 毗舍浮 Viśvabhū. The next ends in -muni. These
 are probably ten Buddhas of the Past, predecessors of Śākyamuni. The
 names, in so far as they are legible, do not accord with the usual enumera-
 tions of the Buddhas of the Ten Quarters, and for that reason it seems
 better to identify the central figure as Śākyamuni and the ten minor
 • Buddhas as his predecessors, rather than to accept the painting as a
 simplified Paradise of Amitābha. The central inscription is almost
 entirely effaced, but the date 乾祐二年七月 Ch'ien Yu second year

¹ Takakusu, vol. iii, p. 733, col. 2.

² See LXXXVI.

seventh month (A. D. 949) is legible.¹ The male donor's cartouche reads. 故父梁進通一心供養 ('The late father Liang Chin-t'ung dedicates with whole heart'); the woman donor's cartouche reads: 故婆阿令狐一心供養 ('The late mother A Ling-hu dedicates with whole heart').

The picture is complete with four-inch border and suspension loops of purple silk. Painting almost intact but surface worn and colouring effaced.

COLOURS: Much effaced. Robe of Buddha and platform red. Considerable use of dirty blue.

PAINTING: 4 ft. 1 in. by 2 ft. 6 in.

CDXCIV (Ch. xlvi. 0010). AVALOKITEŚVARA. (Banner.)

Top, bottom, and all accessories lost. Stands three-quarters right. Hands crossed at wrists. Right hand holds metal vase; left hand holds mauve lotus-bud. Skirt red. Same series as CCCXXI, and apparently had some Tibetan inscription; now much damaged.

CDXCV (Ch. xlvi. 0011). BODHISATTVA. (Fragment of banner.)

To waist only. Lower half and all accessories lost. Looks three-quarters right. Right hand holds mauve lotus-bud. Left hand palm inwards against chest. Cf. CCCXXI and CDXCIV. Tibetan inscription same as CCCXXI.

PAINTING: 0 ft. 10 in. by 0 ft. 5½ in.

CDXCVI (Ch. xlvi. 0011 a). AVALOKITEŚVARA. (On linen.)

Stands full length. Right hand holds flower; left (pendent) holds flask. Heavy rope hangs round neck and almost to knees. Dhyañi Buddha in tiara. On right top the inscription:

南无觀世音菩薩
一軀女家婆粧嚴一心供養

('Praise to the Bodhisattva Avalokiteśvara. This one image the married woman Chuang-yen dedicates with whole heart.')

COLOURS: Flesh salmon-pink. Green of robes much effaced.

PAINTING: 4 ft. 1½ in. by 1 ft. 7¼ in.

¹ The seventh month began, in this year, on the 28th of June.

CDXCVII (Ch. xlv. 0012). BODHISATTVA. (Banner, fragment.)

- Lower end only. Stands barefoot on lotus outlined in blue. White stole falls across lotus. Draperies blue, red and a little green. All accessories lost.

PAINTING: 0 ft. 11 in. by 0 ft. $7\frac{1}{4}$ in.

CDXCVIII (Ch. xlv. 0014). AVAĀLOKITEŚVARA.

Sits with legs interlocked behind large altar. Right hand at breast in *vitarka-mudrā*, spray of willow between finger and thumb. From left hand hangs flask. On right (from top to bottom) (1) Lokapāla; (2) Bodhisattva with hands in *anjali-mudrā*; (3) Bad Boy (squinting and leering). On left (1) Lokapāla; (2) Bodhisattva, in *anjali-mudrā*; (3) Good Boy. The Boys are much younger than in I.IV.

Donors, two men and a boy (?) on left; two monks and a woman on right (ninth-century costume). Woman's head-dress has only frontal ornaments and pins; foremost man's hat is in form of black dome-shaped cap with stiff upturned brim standing up close around it, as in XXVIII* which is dated A.D. 891.

Border lost and painting broken about lower end.

COLOURS: Flesh orange-pink. Draperies orange-red and red. Green and blue scarves. Altar orange and green.

PAINTING: 2 ft. 10 in. by 1 ft. $9\frac{1}{2}$ in.

CDXCIX (Ch. xlvii. 001). PARADISE OF AMITĀBHA.

Amitābha, Avalokiteśvara, and Mahāsthāmaprāpta are seated on lotuses rising directly from a tank. Beside each of latter stand two attendant Bodhisattvas on smaller lotuses. Amitābha has right hand in *vitarka-mudrā*; left is lost, but seems to have rested on lap. On either side of him is a carved and decorated post topped by a flaming jewel. Behind rise stems of two red-flowering trees supporting canopy ornamented with floral scrolls.

At back is a wall of many-coloured marbled blocks, bounding the lake; behind rise two bamboos. Air above scattered with seated Buddhas descending on clouds, souls in form of naked infants, and be-ribboned musical instruments—pipe(?), harp, lute, clappers, and drum.

Two *devīs*, strongly resembling those of the embroidery picture, p. 209 above, sweep down on either side of Amitābha's canopy. On the lake swim pairs of Mandarin ducks and oval lotus buds rise enveloping infant souls. On a platform almost level with the water are five birds, inscribed (from right to left): 鸚鵡 parrot, 孔雀 peacock, 白鶴 white crane, 共命 'double-life' (Sanskrit *jīvajīva*), and 舍利 the *sārika*. Save for its inscription the parrot would certainly not be recognized as such. These birds are all mentioned among the denizens of Paradise in the *Amitābha Sūtra*.

The eight naked souls are labelled Upper Class Upper Birth, Middle Class Lower Birth, &c., according to the ninefold division defined in the *Amitāyur-dhyāna Sūtra*. But there are only eight souls, the Lower Class Lower Birth not being represented.

In the centre of the picture at the bottom is a large empty cartouche in the form of a Chinese memorial slab. Donors kneel on mats on either side, a woman alone on the left, two men on the right. The woman wears hair done plainly in knot on top of head, like the woman in VI. The men have long belted coats, and small peaked and tailed caps, as in the embroidery picture, p. 209 above. The Buddha and Bodhisattvas have high lights on faces marked in white, as in VI. These facts all point to an early date for the picture, at any rate in its conception. However, in cases where the donors do not occupy a separate panel of their own but are part of the main design it is doubtful whether their costume is any guide to the actual date of execution.

COLOURS: Colours thin. Prevailing tone of green and red. Ink outline predominates. High lights white on faces, &c.

REPRODUCED: *Thousand Buddhas*, Pl. XI.

PAINTING: 5 ft. 3 in. by 5 ft. 6 in.

D (Ch. liii. 002). PARADISE OF BHAISHAJYAGURU.

Similar to XXXVI, but simpler in arrangement.

Pose of central Buddha same as in XXXVI. On each side an enthroned Bodhisattva, carrying a lotus.¹ Between these and the Buddha,

¹ Sūryaprabha on right, Candraprabha on left.

haloed monkish disciples, two on each side. Two blue-haired *devī* kneel by altar. In front of altar, dancer and six musicians playing on (right) clappers, reed-pipes and pipe, (left) *shēng*, lute and flute. There are subsidiary Buddhas with attendants, and six of the Twelve Yaksha Warriors, the invariable attendants of Bhaishajya. There are no infant souls or birds. The Palace consists of high-roofed central pavilion and two open hexagonal shrines. The side-scenes on left are lost. Those on right (as in XXXVI) illustrate the Nine Forms of Violent Death from which Bhaishajya saves his worshippers.

(1) A kneeling Bodhisattva; upper part lost.

(2) Man and woman on either side of cauldron. Demon with red hair stretches out hands towards them. Apparently the Eighth Form: 'To be injured by spells . . . corpses brought to life,' &c.

(3) Drowning man. This is the Fifth Form of Violent Death.

(4) Man seated on high seat. Demon leading away a figure clad only in white trousers and white cloth over head. This is the Third Form: 'When intent on hunting, sports, women or wine, to have one's strength and will stolen by a demon.'

(5) Sick man supported on couch by woman, while two monks read to him from scrolls. Cf. XXXVI (12). This illustrates a passage near the end of the *Liu-li-kuang Ju-lai . . . ching*, where those who cannot procure a doctor are advised to send for a priest to read them this scripture.¹

(6) Man kneeling on platform, while demon rushes towards him with outstretched hands. It is not clear which danger this illustrates; but compare XXXVI, where it is labelled 'No. 8'.

(7) Man with falcon on wrist talking to another man. This illustrates being 'intent on hunting'; see above (4).

(8) Man encircled by flames; the Fourth Form of Violent Death.

(9) Destroyed.

The bottom of the picture is lost, also extreme top, and scenes on left which doubtless illustrated the Twelve Great Vows, as in XXXVI. Otherwise in excellent condition.

¹ Takakusu, vol. xiv, p. 404, col. 1.

COLOURS: Bright and clear. Yellow-gold and orange in flesh of Buddha. Much use of rather grey-toned blue. Slate-blue in roofs of palaces.

REPRODUCED: *Serindia*, Pl. LVI.

PAINTING: 3 ft. 10 in. by 3 ft. 6 in.

DI (Ch. liii. 003). PARADISE OF AMITĀBHA, with side-scenes illustrating the *Amitāyurdhyāna-sūtra*. (On fine linen.)

The Paradise itself corresponds closely in arrangement with CCXCV.

Side-scenes: right

(1) A mountain (? Gṛdhrakūṭa).

(2) Bimbisāra and Vaiḍeḥī doing homage to Sākya-muni.

(3) Ajātaśatru pursuing his mother; Candraprabha and Jīva appear in front.

(4) Ajātaśatru on horseback; his father, wearing the cangue, led before him by two others. The remaining scenes are obliterated.

On left, Vaiḍeḥī meditating upon

(1) The sun, and water.

(2) Water as ice.

(3) The ground of Paradise.

(4) The Precious Trees.

(5) The Treasure-stand.

(6) A lotus throne.

(7) The Lake of the Eight Virtues.

(8) Rebirth in Paradise.

(9) Avalokiteśvara.

(10) Mahāsthāmaprāpta.

(11) Amitābha.

(12) Obliterated.

In left bottom corner, remains of donors: women with red head-dresses, and shaven monks.

The picture is much effaced and damaged. Remains of silk damask border down each side, dark purple patched with another purple and fawn. Original purple damask has design of Sassanian type: medallions with disk-spotted borders, and conventional leaf and bud design within.

Second purple damask shows Chinese all-over design of wave-like lines.
 •The fawn damask is of lozenge lattice-work pattern.

COLOURS: Effaced. Red alone survives.

PAINTING: 4 ft. 5 in. by 3 ft. 7 in. (with border).

DII (Ch. liv. 001). THOUSAND-ARMED AND ELEVEN-HEADED
 AVALOKITEŚVARA. (Fragmentary.)

Dhyāni Buddha appears on tiara of centre head in middle row. Two striding Nāgas with demonic faces and small snakes rising from their tiaras support Avalokiteśvara's lotus-seat. The other attendants originally were: left, Bodhisattva of the Sun, Sarasvatī, and the Blue-faced Vajra. Right, Bodhisattva of the Moon, Vasu and Ucchushma. But Bodhisattva of the Sun and Vasu are lost. The two demonic deities (the Blue-faced Vajra and Ucchushma are wrongly inscribed 'Vaiśravana' and 'Dhṛtarāshtra'. Sarasvatī is correctly inscribed; see below.

Of lower end of painting, divided off by band of rosette ornament, only left half remains, containing women donors (tenth-century head-dress, with many pins, &c.), and nineteen lines of dedicatory inscription, incomplete at bottom:

1. 1. 盖聞蕩蕩三塗○現娑婆之界明四智○
 1. 2. 趣之重昏沃法雨而火宅煙清伏○○而波
 1. 3. . . . 苦海至尊○力難思忖哉厥今繪大聖於
 1. 4. . . . 綿悵相好真(?)○圖眞質顯威
 1. 5. . . . 南陽○太夫人 . . . 爲亡孫 . . .
- Last line but one. 長在吉慶四生 . . .

(1) ll. 1-4. It is said that wandering through the Three (Ways) . . . manifesting himself in the Saha World he (Avalokiteśvara) illuminates with the four kinds of wisdom the third darkness of the (Evil) Paths. He pours out the rain of the Law, and the smoke of the Burning House becomes purified. He subdues . . . and the waves . . . the ocean of pain. The Most Honoured One . . . his strength . . . difficult to understand

the meaning. 'Therefore I now paint the Great Holy One on . . . silk . . .

l. 5. [dedicated by] . . . Lady . . . of Nan-yang [in Honan] on behalf of her late grandson . . .

(last line but one). May they be ever in joy and prosperity . . . four lives . . .

(3) On green cartouche in top left corner: 'The Mahādevī Sarasvatī'.
大辯才天女

(4) Cartouches of Devarājas.

(a) On right, Dhṛtarāshtra Devarāja. **提頭賴吒天王**

(b) On left, Vaiśravaṇa Devarāja. **毗設羅慢怒天王**

The painting is incomplete. Border is gone, also right top corner, part of right side, and right half of bottom of painting with part of dedicatory inscription, and all male donors.

COLOURS: Prevailing tone of orange. Hair blue; robes red and green.

PAINTING: 3 ft. 0 in. by 2 ft. 8 in.

DIII (Ch. liv. 002). DHARMAPĀLA. (Banner.)

Attitude as in CDLX. General treatment and style of brushwork as in CXXXIV. Face grotesque, with lumpy forehead and protruding eyes. Banner complete, except for side streamers. Head-piece originally of painted silk mounted on dark green silk damask. Later covered with brown silk embroidered with leaves and flowers, and backed with green silk. Bordered with terracotta silk damask, stamped with cloud-scrolls in grey-black paste.

COLOURS: Loin-cloth red with blue edge. Stole blue, brown and green. Halo green. Clouds above dull red (cherry colour).

REPRODUCED: *Serindia*, Pl. LXXXVI. *Thousand Buddhas*, Pl. XXIX.

PAINTING: 2 ft. 1 in. by 0 ft. 6 $\frac{7}{8}$ in.

DIV (Ch. liv. 009). AVALOKITEŚVARA. (On linen.)

One of same set as CLII, CLIII, DXXXIX, DXI, &c. Same accessories, all in good condition. Flying scarf blue with green reverse. Colouring bright and clear. No Dhyāni Buddha.

PAINTING: 1 ft. 5 in. by 0 ft. 6 $\frac{3}{4}$ in. Length of whole, 3 ft. 5 in.



DV (Ch. lv. 0036). AVALOKITEŚVARA. (On linen.)

No Dhyāni Buddha. Inscribed like CCCXLIII, save that *shou* is correctly written. Head-piece border and streamers lost.

PAINTING: 3 ft. 5 in. (with head-piece) by 0 ft. 10 in.

DVI (Ch. lv. 006). BODHISATTVA. (Cf. CDXXIX.)

Stands barefoot on lotus-pedestal, palms of hands pressed together and right hand grasping left. Mantle caught by clasp and fastened up to left shoulder by white thread. Circular halo. Valance at top is hung with bells.

Complete, with streamers, head-piece, weighting-board, &c.

COLOURS: Bright and vivid. Under-robe strong yellow, with folds in red and blue border. Mantle dark mauve with lining of pea-green.

REPRODUCED: *Serindia*, Pl. I.XXX.

PAINTING: 2 ft. 2 $\frac{3}{4}$ in. by 0 ft. 6 $\frac{3}{8}$ in. Length of whole, 6 ft. 1 in.

DVII (Ch. lv. 008). BODHISATTVA. (Banner.)

Stands full length; body thrown slightly backwards to right. Right hand holds up the *vajra*. The figure is therefore a *vajrapāni* (vajra-holding) Bodhisattva. But it would be unsafe to conclude that it is Vajrapāni Bodhisattva, the second of the six Divine Bodhisattvas; for there is no evidence that the figure belongs to this circle of iconographic ideas.

Tops of tiara and halo lost.

COLOURS: Flesh green; palms of hands pink. Skirt mauve and green.

PAINTING: 1 ft. 6 in. by 0 ft. 7 $\frac{1}{8}$ in.

DVIII (Ch. lv. 0029). BODHISATTVA. (Banner.)

Similar to above. Stands facing spectator, right arm extended downwards; left hand holds up lotus. Dhyāni Buddha in tiara. Certainly a form of Avalokiteśvara; probably would be correctly called Padmapāni.

COLOURS: Much effaced. Skirt has been Indian red with spots of darker red.

PAINTING: 1 ft. 5 $\frac{1}{2}$ in. by 0 ft. 6 $\frac{3}{4}$ in.



DIX (lv. 0010). THE LIFE OF BUDDHA. (Banner.)

Scene 1. Devas adoring the unborn Buddha. Māyā lies asleep on a couch. Three figures in Chinese dress kneel on a cloud that streams down from above the roof.

Scene 2. Māyā on her way to the Lumbinī Garden. Sits in open palanquin carried by four bearers. Two other men carry trestles on which to set the palanquin down. Hilly landscape behind. Palanquin surmounted by figure of phoenix.

Scene 3. Landscape as above, but reversed. Māyā stands under a tree with right hand grasping a bough. Through the opening of her wide sleeve the infant springs down, arms outstretched. A woman kneels to receive him on lotus. Two other women support Māyā from behind.

Scene 4. The seven steps. Most of background lost. Māyā stands with hands muffled in long sleeves. Two women attendants watch the naked infant Buddha performing the first seven steps. Lotuses have sprung where he has trod. The cartouche (blank in other scenes) is here inscribed 太子初生行七步步蓮花生時 'The Prince, immediately after his birth, walked seven steps, and at each step a lotus-flower grew'.

Companion to XCVI. Parts of top and bottom scenes and all accessories lost.

COLOURS: Landscape a pale washed-out green. Pillars of palanquin and Māyā's robe bright red.

REPRODUCED: *Serindia*, Pl. LXXIV.

PAINTING: 1 ft. 11½ in. by 0 ft. 6¾ in.

DX (Ch. lv. 0011). THE LIFE OF BUDDHA. (Banner.)

Scene 1. The Flight from the Palace.

Palace courtyard enclosed by high walls. Four sleeping women, one with a lute on her lap, another with a harp beside her (for this type of instrument, also found in the Shōsō-in Treasury at Nara, see Petrucci, *Gazette des Beaux-Arts*, 1911, p. 208, also Miss Schlesinger's note in *Serindia*, Appendix H). A wreath or cloud, rising from near the figure with the harp, carries upon it the Prince, on his white horse; Chandaka

accompanies him on foot. The sleeping lady in her dream is thus depicted as seeing the flight of Buddha. In background, mountains and trees. Outside the courtyard gate two guards are asleep. They and the women had been lulled to sleep by the deva Sāntamati.¹

Scene 2. Buddha's father, king Śuddhodana, examining women and guards. He sits on low dais, with umbrella-bearer behind him and minister on each side. In front of king are four men with bowed heads and hands tied behind back. On king's left, a row of four women.

The banner lacks all accessories and both ends of the painting. It pairs with XCVII.

COLOURS: Green of landscape predominates. Sky is represented by natural colour of silk. Robes mostly dark cherry-red.

REPRODUCED: *Desert Cathay* II, Pl. VI.

PAINTING: 1 ft. 8 in. by 0 ft. 7 in.

DXI (Ch. lv. 0013).

Fragment of painted silk banner, with one bottom streamer of blue silk with leaf design traced in yellow. Shows lower half of Bodhisattva, standing on red lotus. 'Chinese' type in draperies, &c.

COLOURING: Chiefly red and green.

PAINTING: 1 ft. 1 in. by 0 ft. 6½ in. Length with streamers, 2 ft. 8 in.

DXII (Ch. lv. 0015). SOULS RE-BORN IN PARADISE. (Banner.)

At bottom is scene, surface of a lake. From this rises a lotus plant which curves alternately to right and left, bearing at each curve an open flower on which sits a Bodhisattva-like figure. There are five of these. In left hand top corner is a naked infant soul dancing on a platform of lotus-leaf. Purplish-pink (in dresses, and halo of central figure) and green (in stems of lotus, &c.) prevail. A less well-preserved representation of same subject is seen in CDLXXXIV.

All accessories are lost.

¹ Chinese 靜慧. See Chinese version of the *Lalitavistara* (*Fang Kuang Ta Chuang Yen Ching*, section 15). Takakusu, vol. iii, p. 573, col. 1.

PAINTING: 1 ft. $7\frac{1}{4}$ in. by $7\frac{5}{8}$ in.

REPRODUCED: *Serindia*, Pl. LXXXIII.

IV. 0019, see CDLXXI.

DXIII (Ch. lv. 0020).

Bottom streamers of a banner, ornamented with clouds and flower-sprays in black.

DXIV (Ch. lv. 0021). LEGENDS. (Banner.)

Scene 1. On left a man in Chinese costume. In centre a palace with a white elephant in front of it. On the elephant's back is a lotus-seat, above which appear vague lines in ink. On right, a white lion.

Scene 2. A prince with three-pronged coiffure seated in verandah of a pavilion. Outside the verandah stands man in long belted coat. Both are looking at hermit (?) whose arm alone is preserved.

Scene 3. Similar verandah. Two ladies in Chinese costume (of ninth century?). Behind them stands a man in green, holding a child in swaddling clothes, strapped to halo-like board (but drawing very rough, and identification of objects quite uncertain). In front of the verandah stand two smaller figures.

Scene 4. Triumphant entry into a city of naked baby on white elephant, attended by two women holding umbrella with crooked handle and man and woman on horseback. In pavilion above, a nude child seated with hands in *anjali-mudrā* is roughly indicated in faint outline.

The painting is bordered at its side by elaborate band-pattern in orange red, green, and blue. All accessories lost, and painting itself considerably worn and broken. Companion banner to DXV.

COLOURS: Chiefly red, orange, and blue.

PAINTING: 2 ft. $1\frac{1}{2}$ in. by 0 ft. 7 in.

DXV (Ch. lv. 0022). LEGEND. (Banner; incomplete.)

Companion to DXIV.

Scene 1. A Buddha, right shoulder bare, right hand in *vitarka-mudrā*, left hand over knee. Four disciples, two on each side, kneeling with hands in *anjali-mudrā*.

Scene 2. A Bodhisattva, under canopy with flaming jewels, preaching to three persons, two of whom stand with hands in *anjali-mudrā*. A third kneels.

Scene 3. Border only preserved. All accessories lost.

Draperies chiefly red and blue. Green in landscape background of scene 2, and in rainbow-like pattern of border.

PAINTING: 1 ft. 6½ in. by 0 ft. 7 in.

The following numbers are banners painted on linen, of the type CLV. They represent (unless otherwise stated) Avalokiteśvara standing with hands in *anjali-mudrā*. Dhyāni Buddha in triangle of head-piece. Colouring, red drapery across shoulder and chest. Flowing green draperies across shoulders and down to feet. Metal ornaments yellow. Hair black.

DXVI (Ch. xx. 0010). Skirt orange and red. No Dhyāni Buddha. Streamers dark grey.

PAINTING: 1 ft. 5 in. by 0 ft. 5¾ in. Length of whole, 4 ft. 0 in.

DXVII (Ch. xxi. 009-10). Colouring coarse and dirty. No Dhyāni Buddhas or streamers.

PAINTING: 3 ft. 2 in. (with head-piece) by 0 ft. 6½ in.

DXVIII (Ch. xx. 0011 a). Buddha right hand in *vitarka-mudrā* at breast. Left hand horizontal below it, open with palm uppermost. Mantle red, flesh yellow. Head-piece has border of pink linen. Streamers lost. The presence of a Dhyāni Buddha in head-piece, in connexion with a representation of Buddha (? Amitābha) has probably no iconographic significance, and is due merely to the artist's habit of placing a small seated Buddha at the top of banners.

PAINTING: 2 ft. 1 in. by 0 ft. 8 in. Length of whole, 2 ft. 9 in.

DXIX (Ch. lv. 0025).

Fragment of painted silk banner. Upper end; showing tasselled canopy, surmounted by flaming jewels. Colours much effaced. Red most prominent.

PAINTING: 0 ft. 7 in. by 0 ft. 5½ in.

DXX (Ch. lv. 0030). MANJUŚRĪ. (Banner.)

'Nepalese' type, similar to series of which CVIII* forms part. Manjuśrī stands full length. Right hand raised and third and fourth fingers bent. Left hand holds sword across shoulder. Cf. CXXXVII.

COLOURS: Flesh has been green, but colour has worn away. Palms of hands red.

PAINTING: 1 ft. 4 in. by 0 ft. 6 $\frac{3}{4}$ in.

DXXI (Ch. xx. 002). BUDDHA. (Banner.)

Stands facing spectator on large lotus. Right hand raised in *vitarka-mudrā*; left open before breast, palm up, second and third finger bent. Clad in red robe with green skirt underneath. Top of head and halo lost.

PAINTING: 1 ft. 8 in. by 0 ft. 7 in.

DXXII (Ch. lv. 0033). PARADISE OF AMITĀBHA, with side-scenes illustrating the *Amitāyurdhyāna Sūtra*.

Amitābha sits with legs interlocked. Both hands in *vitarka-mudrā*. The usual accompanying Bodhisattvas, dancer, musicians, &c. In centre foreground there seems to have been a raft with birds, as in LXX.

Side-scenes (right):

- (1) Śākyamuni appearing from behind Mount Gṛdhrakūṭa.
- (2) Bimbisāra in prison; Vaidehī, dazzled by Buddha's appearance, falls headlong down the steps.
- (3) Ajātaśatru pursues Vaidehī with a sword.
- (4) Jīva (?) remonstrates with Ajātaśatru.
- (5) Vaidehī visiting Bimbisāra in prison; she carries the wreath in which she has concealed food. In sky, Mandgalyāyana and Ānanda arriving on a coil of cloud.

- (6) Ajātaśatru on horseback going to visit Bimbisāra.

Side-scenes (right):

The visions of Vaidehī, as in CCXCV, &c.

COLOURS: Chiefly green and a rather light Indian red conspicuous in robes and woodwork of palace, terrace, &c. Blue much effaced.

The painting is incomplete at top and bottom; but side-scenes and 4 in. silk border almost intact.

PAINTING: 6 ft. 2. in. by 6 ft. 5 in.

DXXIII (Ch. lv. 0034). BODHISATTVA. (Banner.)

In all main features practically the same as CXXX, but arms here both raised from elbow. Left hand holds flaming jewel on finger-tips.

Rectangular head-piece and side-streamers preserved. Lower end of painting with streamers lost. Head-piece bound with fine hand-woven tapestry identical with that shown in *Serindia*, Pl. CVI. Triangular panel shows floral design with red and blue flowers on twining stems. The top of the painting has been broken away and re-attached to head-piece by backing of plain brown silk, from which hang side-streamers of same. A patch of plum-coloured silk has been sown across the painting lower down, covering top-knot and tiara.

COLOURS: Skirt dull red; girdle green. Scarf red and green. Stole dull red with yellow and red on reverse. Flesh pink tinged with white.

REPRODUCED: *Serindia*, Pl. LXXX.

PAINTING: 1 ft. 8½ in. by 0 ft. 7¾ in.

LV. 0036, see DV.

DXXIV (Ch. lv. 0038-43).

Six painted linen banners, complete with head-piece, borders of buff linen, side and bottom streamers of greenish blue linen and paper weighting-boards painted with conventional lotus-design. Rough work. Colouring, red and much-diluted green. Each represents an Avalokiteśvara with hands in *anjali-mudrā*. For general description of type and list of similar banners, see CIV.

PAINTINGS: 1 ft. 0 in. to 1 ft. 1 in. by 0 ft. 5½ in. Length of whole, 2 ft. 10 in.

DXXV (Ch. lv. 0044). BODHISATTVA. (Banner, lower part only.)

Stands three-quarters left upon red and orange lotus. Bare feet. Long white stole trailing across lotus. Lower border of yellow scroll pattern

on red. Four bottom-streamers of greenish-grey silk and weighting-board painted with lotus-design.

PAINTING: 0 ft. 11 $\frac{3}{4}$ in. by 0 ft. 6 $\frac{3}{4}$ in. Length with streamers, 4 ft. 3 in.

DXXVI (Ch. lv. 0045). AVALOKITEŚVARA. (Banner, bottom half only.)

Head lost, but figure practically identical with CDXIII, and probably traced from same original. Left hand, however, holds willow in place of lotus bud and work is much rougher, e.g. drawing of right hand holding flask and painting of jewels. Tassels swing out from robe in a manner suggesting rapid movement. Hair falls over shoulders in black, club-like masses.

Retains three bottom-streamers of fine brown silk.

COLOURS: Chiefly light red (cherry) and light green.

PAINTING: 1 ft. 5 $\frac{1}{4}$ in. by 0 ft. 7 $\frac{1}{2}$ in. Length with streamers, 4 ft. 2 in.

DXXVII (Ch. lv. 0046). VIRŪPĀKSHA. (Banner.)

Stands on knee and shoulder of squatting, red-haired demon, holding before him a long sword in scabbard; point rests on demon's head. Armour-scales are round-edged on body and shoulders. Skirts of mail composed of parallel oblong scales. Inscription on one side 西方毗樓博叉天王: 'Virūpāksha, Devarāja of the West'. On the other side (the design showing through the thin silk) 勒 is written instead of 博; but this is a mere slip. Broken at top and all accessories lost.

COLOURS: Under-breeches white. Armour golden shaded with brown. Over-breeches (skirt?) red shaded with pale brown.

REPRODUCED: *Serindia*, Pl. LXXXIV.

PAINTING: 2 ft. 1 in. by 0 ft. 7 $\frac{3}{4}$ in.

DXXVIII (Ch. lv. 0047). PARADISE OF AMITĀBHA, with side-scenes illustrating the *Amitāyurdhyanā sūtra*.

Pose of presiding Buddha the same as in CDXXVII. Two chief Bodhisattvas have no distinctive attribute. Four haloed monks stand behind the Buddha. Musicians play on clappers, *shēng*, lute (on left); pipe, flute,

and crescent-shaped zither on right. Two garudas below play on *shēng* and clappers. Very little of the lake is seen; no infants rise from it, and there are no lotuses or trees.

Side-scenes, on right:

(1) Ajātaśatru, in a former existence, being beaten by Bimbisāra's emissary.

(2) Ajātaśatru, as a white rabbit, being pursued by Bimbisāra.

(3) Bimbisāra worshipping the Buddha.

(4) Bimbisāra and Vaidehī listening to the discourse of Mandgalyāyana.

(5) Ajātaśatru pursuing Vaidehī with sword. Minister in profile in foreground, also with sword.

(6) Vaidehī taking food to Bimbisāra.

(7) Ajātaśatru on horseback meeting man who bows before him—presumably the gaoler of the prison where Bimbisāra is incarcerated.

On left, Vaidehī meditating as follows:

(1) On the sun.

(2) On water.

(3) On the 'trees' of Paradise (?). A lotus in a tank.

(4) On the Lake of Paradise.

(5) On the ground of Paradise.

(6) On the Palace.

(7) On treasure-tree.

(8) On palace of Sukhāvatī.

(9) On monk (Mandgalyāyana?).

(10) On a Bodhisattva.

(11) On Amitābha (almost effaced).

Dedicatory inscription in centre and donors' cartouches at sides almost effaced. Of the central inscription the following fragments are legible:

敬畫西方淨 像

皇帝

合家無知災難

...年...月

... reverently painted an image of the Western Paradise . . . Emperor

... whole house be not acquainted with disaster or difficulty . . . year . . . month'.

The male donor's cartouche reads:

亡父安國信一心供養

'The late father An Kuo-hsin makes offering with whole heart.'

The female donor's cartouche reads:

婆任氏一心供養

'The mother . . ., (originally) a member of the Jen family makes offering with whole heart.'

For the donors' costumes, which are of ninth-century type, cf. I.

The picture is complete at top and sides, except for border; generally well-preserved, but lower end broken and effaced. Silk of coarser texture than usual, and paint accordingly more thickly laid on.

COLOURS: Gold used on vases and Buddha's flesh. Otherwise usual colours, somewhat effaced.

REPRODUCED: *Journal of Indian Art*, October 1912. Vol. xv. New Series, No. 120, Pl. IV.

PAINTING: 5 ft. 6 in. by 3 ft. 11 in.

DXXIX (Ch. lvi. 001). BODHISATTVA. (Padmapāni? Banner.)

Part of the series already described under CI. Stands facing spectator, right hand extended downwards, left carrying lotus. Large stiff green stole spangled with yellow. Dhyāni Buddha in tiara painted only in outline. Thick clumsy legs and feet only roughly indicated. Remains of buff silk streamer below, made of same material as narrow border of banner.

COLOURS: Stole a fresh grass-green, of a tone unusual in the collection, spotted with yellow. Halo slate-blue.

PAINTING: 1 ft. 9 in. by 0 ft. 5 $\frac{3}{8}$ in.

DXXX (Ch. lvi. 005). BODHISATTVA.

Same series. Same attitude of body, but hands in front of body. Left hand probably intended to be holding lotus; right hand holds spotted object in palm. No Dhyāni Buddha.

COLOURS: Stole mauve spotted with white. Flesh a bright golden yellow.

PAINTING: 1 ft. $9\frac{1}{4}$ in. by 0 ft. $5\frac{3}{4}$ in.

DXXXI (Ch. lvi. 004). PADMAPĀNI? (Banner.)

Same series as above. Left hand holds red lotus; right stretched downward at side. On right side of lotus pedestal and at side of arm are short inscriptions (not yet deciphered) in Tibetan or some kindred language.

Top of painting and all accessories lost.

REPRODUCED: *Serindia*, Pl. LXXXVII.

COLOURS: Flesh white; palms of hands dark Indian red. Lotus green and mauve. Halo contains bright blue.

DXXXII (Ch. lvi. 006). BODHISA'T'TVA. (Banner.)

Right hand raised palm outward. Left holds blue shell (?) at waist. Like all members of this series the silk is painted on both sides. In this case there are considerable divergences on the back, especially in treatment of face. Probably incomplete at top and bottom and binding gone from sides; all accessories lost.

COLOURS: Halo contains bright blue. Skirt and lotus Indian red.

PAINTING: 1 ft. 8 in. by 0 ft. $5\frac{1}{2}$ in.

DXXXIII (Ch. lvi. 007). BODHISA'T'TVA. (Banner.)

Left hand stretched downward. Right holds blue lotus. Three-pointed tiara without Dhyāni Buddha. Probably Manjuśrī. All accessories lost. On a coarser silk than other paintings in the series.

COLOURS: Stole greyish slate-blue with white pattern. Flesh golden brown.

PAINTING: 1 ft. $9\frac{1}{4}$ in. by 0 ft. $6\frac{1}{2}$ in.

DXXXIV (Ch. lvi. 009). MANJUŚRĪ. (Banner.)

• Right hand carries sword over shoulder; left hangs by side. Torn round edge and all accessories lost.

COLOURS: Sword and stole light slate blue. Flesh orange brown.

REPRODUCED: *Serindia*, Pl. LXXXVII.

PAINTING: 1 ft. 8 in. by 0 ft. $5\frac{1}{4}$ in.

DXXXV (Ch. lvi. 0010). BODHISATTVA.

Right arm extended at side; left hand holds 卍 blue lotus going to seed. Broken at top; remains of grey silk bottom streamers preserved.

COLOURS: Hanging sash Indian red spotted with yellow. Blue stole hangs over right shoulder and behind right arm.

PAINTING: 1 ft. $8\frac{1}{2}$ in. by 0 ft. $5\frac{1}{4}$ in.

DXXXVI (Ch. lvi. 0014). 'THOUSAND-ARMED AVALOKITEŚVARA. Ninth century?

Compare XXXV and CCCLX. The background in lower half of picture is here green to represent a lake, from which Avalokiteśvara and his attendants rise on clouds of dark purple vapour. That of upper half is light blue, representing the sky, in which hang the Buddhas of the Ten Quarters, five on each side of the main canopy. In upper corners, Bodhisattva of the Sun (right); Bodhisattva of the Moon (left). Avalokiteśvara is attended by the Four Guardian Kings, Virūpākṣa and Virūdhaka on the right, Vaiśravaṇa and Dhṛtarāṣṭra on left. Below on each side are two other armed figures, inscribed (right) 'earth spirit', on left 'water spirit', i. e. Pṛthivī and Varuṇa. But these inscriptions were added later in an illiterate hand and are obviously inaccurate. Below on each side a *devarāja*, in the Chinese official dress used to portray this class of deity, attended by two youthful assistants. These are Indra on right and Brahma on left. In centre foreground a large draped altar, with bronze vessels. In lake behind stand two small nāgas supporting the purple cloud from which rises the white disk enveloping the central figure. On either side of altar stand (right) the rishi Vasu; left the devī Śrī. In lower corners (on right) the demonic Vajra, 'Blue Face'. On left (partially effaced) the fiery-headed Ucchushma.

Avalokiteśvara himself has eleven heads and the usual symbols held

in numerous hands. Picture is complete with brown silk outer border and inner painted border of continuous lozenge pattern.

Inscriptions:

Right side:

- (1) 日藏菩薩
- (2) 南謨十方三世一切諸佛。
- (3) 西方毗樓博叉天王時。
- (4) 南方毗樓勒天王時。
- (5) 地神時。
- (6) 水神時 . 天帝釋時。
- (7) 火頭金剛時
- (8) 婆度仙時。
- (9) 水神時。

Left side:

- (1) 月藏菩薩
- (2) Same as right side.
- (3) 大聖北方毗沙門天王時。
- (4) 東方提頭賴吒天王時
- (5) 水神時。
- (6) 風神時。
- (7) 大梵王時 . 火頭金剛
- (8) 功德天時。
- (9) 水神時。

Right Side:

- (1) Sun-store Bodhisattva.
- (2) Praise to all the Buddhas of the Ten Quarters in the Three Ages (Past, Present, and Future).
- (3) In the Western Quarter the Devarāja Virūpāksha.
- (4) In the Southern Quarter the Devarāja Virūdhaka.
- (5) The Earth Spirit (i. e. Pṛthivī; ought to be represented as a female).

- (6) A. Water Spirits (i.e. Nāgas?). B. Sakra, monarch of heaven.
- (7) The Fiery-headed Vajra.¹
- (8) The Rishi Vasu.
- (9) Water Spirit (nāga?).

Left side:

- (1) Moon-store Bodhisattva.
- (2) Same as right side.
- (3) In the Northern Quarter the Great Noble Vaiśravaṇa Devarāja.
- (4) In the Eastern Quarter, Dhṛtarāshṭra Devarāja.
- (5) Water-spirit (? means Varuna).
- (6) Wind-spirit (Vayu).
- (7) A. Brahma. B. Fiery-headed Vajra.
- (8) Śrī Devī.
- (9) Water-spirit (? means Nāga).

COLOURS: Wide range. Flesh of main figure orange-yellow. Cloud-rolls magenta. Much use of a light faded blue. Flames bright red.

PAINTING: 5 ft. 11 in. by 4 ft. 3 in.

DXXXVII (Ch. lvi. 0018). PARADISE OF AMITĀBHA, with illustrations of the *Amitāyurdhyānasūtra*.

The pose of the presiding Buddha is the same as in CDXXXVII. The two chief Bodhisattvas sit in European fashion, leaning forward. Both are of 'Indian' type. The one on the left holds a vajra upright in his hand; the one on the right, a vajra-topped bell. There seems no reason to doubt that these are Mahāmsthāmaprāpta and Avalokiteśvara, the Bodhisattvas who attend upon Amitābha in the *sūtra* here illustrated.² Such paintings go back to prototypes evolved in N. India during the eighth century, under the influence of the vajrayāna which made the thunderbolt the symbol of *Śūnya*, 'The Irreducible'; whereas the more usual, 'Chinese' form of Amitābha Trinity was evolved (whether in India or elsewhere) in the early centuries of the Christian era.

There are the usual Garudas, small Buddhas and Bodhisattvas, be-

¹ i.e. Uchushma. It is, however, the Blue Faced Vajra who is represented.

² Compare, however, *Serindia*, p. 888, and footnote.

- ribboned musical instruments, &c. The dancer is lost; but musicians play on flute, pipes, lute, and single pipe.

Side-scenes: on right:

(1) Former incarnation of Ajātaśatru as a hermit, being thrashed by Bimbisāra's emissaries.

(2) The white rabbit, pursued by Bimbisāra.

(3) Bimbisāra and Vaidehī kneeling before Śākyamuni.

(4) Bimbisāra kneeling, Vaidehī throwing herself on her face before vision of Amitābha.

(5) Ajātaśatru pursuing Vaidehī with sword; Candraprabha and Jīva intervene.

(6) Ajātaśatru receiving minister who remonstrates with him on his treatment of his mother (?). Cf. DXXII (4), &c.

(7) Vaidehī visiting Bimbisāra in prison, and Mandgalyāyana descending on cloud in guise of monk.¹

(8) Vaidehī between two warders, sentenced to imprisonment by Ajātaśatru.

(9) Vaidehī led away by the two warders.

On left, Meditations of Vaidehī on:

(1) The sun.

(2) Water.

(3) Water as ice.

(4) Water again?

(5) The ground of Paradise.

(6) Treasure-stand.

(7) Re-birth in Paradise. Her own soul rising from lotus.

(8) Precious Trees of Paradise.

(9) The Palace of Paradise.

(10) A Bodhisattva.

(11) Buddha.

(12) Same, seated.

(13) Re-birth in Paradise; infant soul rising from lotus.

(14) The same, mostly destroyed.

¹ Or possibly Devadatta as in scene (1) (left) of the Taima Mandara.

The painting is complete at top and sides except for border; incomplete at bottom, and most of middle lost.

COLOURS: Fairly well preserved and of wide range. Red (in buildings, Buddha's robe, &c.). Blue and green (landscape of side-scenes).

PAINTING: 5 ft. 0 in. by 3 ft. 10 in.

DXXXVIII (Ch. lvi. 0020).

Miniature painted linen canopy. Linen square, with knotted linen tags at corners (two lost), and red linen suspension loop in middle on top side. This side painted in imitation of draped and tasselled canopy spreading from square centre-piece. Under-side painted with four Buddhas seated in meditation on lotuses, heads to centre.

COLOURING: Red, green, and yellow.

PAINTING: 1 ft. 0 in. by 0 ft. 11 in.

DXXXIX (Ch. lvi. 0021).

Like CDXXXVII, this represents a Buddha; but has Dhyāni Buddha in head-piece. The red mantle is barred with blue. Side and bottom streamers of green-grey linen. One of the set comprising DXL, CLII, CLIII, CCXL.

REPRODUCED: *Serindia*, Pl. LXXXIX.

DXL (Ch. lvi. 0022).

One of same set; similar accessories, &c. Avalokiteśvara stands facing spectator. Right hand in *vitarka-mudrā* at breast; left below it with palm turned outwards.

REPRODUCED: *Serindia*, Pl. LXV.

PAINTING: 1 ft. 5 in. by 0 ft. 7 in. Length of whole, 3 ft. 9 in.

DXLI (Ch. lvi. 0023).

Avalokiteśvara holds willow-spray in right hand; left, by side, carries rosary. Dhyāni Buddha on front of tiara. Unusually elongated figure. Head-piece, border, and remains of side-streamers of faded yellow linen.

PAINTING: 3 ft. 0 in. by 0 ft. 6 $\frac{3}{4}$ in. Length of whole, 3 ft. 11 in.

DXLII (Ch. lvi. 0027-0031). THE FIVE DIVINE BODHISATTVAS.

On pieces of coarse whitish paper cut in triangular shape. 0027 seems to be of a different series from the others, and shows the edge of a second painting gummed alongside. Probably the other four were similarly joined forming the centre of a Tantric *mandala* like CLXXIII. All are seated on lotuses, cross-legged, have 'Indian' Bodhisattva's dress and ornaments and a crown consisting of the five Dhyāni Buddhas. At bottom, two flame-crested snakes.

0027. Samantabhadra, the emanation of Vairocana, holds the *cakra* (Wheel of Law). Body coloured yellow-green (should be white¹). No serpents, but bottom is torn away.

0028. Vajrapāni, the emanation of Akshobya, holds the thunderbolt (*vajra*). Body white (should be blue).

0029. Ratnapāni, the emanation of Ratnasambhava, holds the flaming jewel. Body blue (should be yellow).

0030. Padmapāni (Avalokiteśvara) holds red lotus bud. Body reddish (correct).

0031. Viśvapāni holds crossed *najras* (*viśva vajra*). Body green (correct).

Haloes and vesicas alternately blue or green. Surrounded by red flames. Serpents red, or yellow spotted with red.

The Divine Bodhisattvas have never been incarnated as men. Each is affiliated to one of the Five Dhyāni Buddhas.

REPRODUCED: *Serindia*, Pl. XCII.

PAINTING: 0 ft. 8½ in. by 0 ft. 5½ in.

DXLIII (Ch. lvi. 0032). FRAGMENTS OF BANNER.

The only identifiable scene is that of Prince Gautama shooting at the iron drums; cf. XC, Scene 3. Below this is a man standing with outstretched arms. Border and head-piece of rainbow-coloured rosettes, leaf-patterns, &c.

DXLIV (Ch. lviii. 002).

Fragment of Avalokiteśvara Mandala. Colour and drawing almost effaced. On left edge traces of central deity holding up disk of Sun or

¹ According to the Nepalese *Sādhana*s; see Bhattacharyya, p. 8.

Moon. To right, attendant Bodhisattvas and a monk. Middle figure (above monk) may be Śrī Devī. Remainder shows confused traces of various subjects painted over each other, and all practically obliterated.

PAINTING: 3 ft. 11 in. by 2 ft. 2 in

DXLV (Ch. lviii. 005).

Lower end of painted silk banner with two bottom streamers of discoloured green silk. Shows lower part of Bodhisattva-figure (below knees only). Draperies, &c. of Chinese type, principally red and green.

PAINTING: 0 ft. 8½ in. by 0 ft. 7 in. Length with streamers, 3 ft. 6½ in.

DXLVI (Ch. lviii. 0011). PARADISE OF AMITĀBHĀ.

Post of presiding Buddha as in CCXCV, &c. On right Avalokiteśvara. On left Mahāsthāmaprāpta. Attendant host consists only of Bodhisattvas, dancer and musicians, with subsidiary Buddhas and attendants on separate terraces in bottom corners. Six musicians play on lute, *shēng*, clappers, zither (*ch'in*), pipe, and second lute. The head of the first lute only is visible; it is bent back at right angles and then goes on again at right angles. No infant souls are shown on the water of the lake, but two float up gangways on to terraces of corner Buddhas. In centre foreground on black platform are assembled celestial birds. Side-scenes and extreme top and bottom lost. Composition and general treatment as in XXXVI.

COLOURS: Much white on haloes and lotus-thrones and on flesh of attendant figures. Otherwise red and orange on a general tone of green.

REPRODUCED: *Thousand Buddhas*, Pl. VIII.

PAINTING: 4 ft. 2 in. by 3 ft. 1 in.

DXLVII (Ch. lxi. 001). VAIŚRAVANA. (Banner.)

Stands facing spectator on knee and shoulders of demon. Right hand grasps long black staff of pike with trident point. Skirt of mail reaches to knees. White breeches tucked into greaves and ornamented with chocolate-black leaf-pattern on knees. Halo has crown of flames on top. Demon has green hair standing on end. Painting considerably

broken; but the remains are in fair condition. All accessories lost except head-piece and one streamer.

Head-piece is of loosely woven white silk, bound at top with triangle of deep green silk. Bare wooden stiffener passed across front. At top, suspension loop with small metal ring.

COLOURS: Red, yellow, and green prevail. The demon's flesh is shaded with light red.

PAINTING: 1 ft. 10 in. by 0 ft. 7 $\frac{1}{4}$ in. Length with head-piece, 2 ft. 7 $\frac{3}{4}$ in.

DXLVIII (Ch. lxi. 006). DHARMAPĀLA. (Banner.)

Attitude, drapery, &c., practically identical with CXXXIX; but face different, with short tusk projecting at corner of mouth. Modelling shown in thin wash of dull red as in CXXIII.

Considerably faded and broken. Four bottom-streamers with weighting-board preserved; all other accessories and upper end of painting lost. Streamers of fine greenish-grey silk gauze. Weighting-board painted dark red with rows of circular black flowers outlined yellow.

COLOURS: Loin-cloth red, with blue border. Stole green. Lotuses under feet red and green (colour rubbed away).

PAINTING: 1 ft. 8 in. by 0 ft. 6 $\frac{7}{8}$ in. Length with streamers, 5 ft. 3 in.

DXLIX (Ch. lxi. 007). BODHISATTVA. (Banner.)

Stands three-quarters left on light blue lotus, hands crossed and hanging low before body. For other instances of this pose, see CCLXXXIV, CDXVI, CDLXXXV. Figure and painting of type CCLXXXIII. Figure bare to girdle, save for jewellery.

COLOURS: Chiefly greeny-blue and light purple. Silk very light in colour, which gives effect of brilliance. All accessories lost.

PAINTING: 1 ft. 9 $\frac{1}{2}$ in. by 0 ft. 6 $\frac{3}{4}$ in.

DL (Ch. lxi. 0010). TWO AVATOKITESVARAS.

Much broken and damaged. The figures are in 'Chinese' Bodhisattva style, stand facing each other, three-quarters right and left, holding in

inner hands mauve and pink lotus bud respectively. Between them stands a large vessel holding lotus buds.

Donors at bottom consisted of two men kneeling on right and two women on left (tenth-century costume). Beneath, but within the red silk border, is sewn a strip of another painting, apparently also representing donors, but not carrying on lines of the painting above. It shows, on left, knees of two kneeling men; on right, a lotus-seat.

Inscription between heads of Bodhisattvas, in as far as preserved, reads: 南无 ○ 慈大悲 'Praise to the [Great] Merciful, Great Compassionate . . .', i.e. Avalokiteśvara. In inscription below only the character 施 'donor' is legible.

PAINTING: 2 ft. 7 in. by 2 ft. 0½ in.

DLI (Ch. lxii. 001). ELEVEN-HEADED AVALOKITEŚVARA.
(Painting on linen.)

Upper hands hold symbols of Sun and Moon. Middle hands at breast (right hand holds willow spray). Lower hands pendent, holding rosary in right, flask in left. Altar below, with small *devī* making offering. At top, the Buddhas of the Ten Quarters, in a row. Four Lokapālas and two demon attendants follow, divided between the two sides. Then, the Rishi Vasu (left) and Śrī Devī (right). A Bodhisattva kneels on each side of the altar. Donors, three men and four women in tenth-century costume.

COLOURS: Mostly lost. Consisted of red, green, and brown. Complete with dark grey linen border and suspension loops.

PAINTING: 3 ft. 7½ in. by 2 ft. 1¼ in. Border, 0 ft. 2 in.

DLII (lxiii. 002). KSHITIGARBHA AS REGENT OF HELL.
(Paper.)

A simplified form of XXIII. K. sits on scarlet lotus behind draped altar; attitude and dress the same as in XXIII; but attitude is in reverse. On one side of the altar stands the priest, Tao-ming; on the other, a white lion. Behind each of them stand five Kings of Hell, with small attendants holding rolls of paper. The Kings are attired in robes of

Chinese magistrate. Upper corners filled by two small seated Buddhas, and lower end of picture by donors (woman and girl on left and two men on right, kneeling on either side of blank inscription-panel. Tenth-century costume. The painting is complete, with paper border and linen suspension loops.

COLOURS: Purple-red and orange. K.'s robe has bands of black spotted with yellow.

PAINTING: 1 ft. 11 in. by 1 ft. 5 in.

LXIV. 001 and 002, see CCCXXXIX.

DLIII (Ch. lxiv. 005). BODHISATTVA. (Paper banner.)

Almost identical with CDLIII. Same dimensions.

DLIV (Ch. lxvi. 002). THE ELEVEN-HEADED AVALOKITESVARA.

Paper painting, pasted on to a larger sheet of paper, and the whole laid down on coarse linen. Linen suspension-string at top.

The Bodhisattva stands on lotus rising from tank. Dress and ornaments those of 'Indian' type of Bodhisattva, as in LXIII, &c. He is six-armed. Upper hands hold up disks of Sun and Moon. Moon (in right hand) contains tree, hare, and frog. Sun (in left) shows three-legged bird. Middle hands seem to be in *vitarka-mudrā*. Lower hands are held down by sides. Circular halo forms background. Above, draped canopy hanging on red-flowering trees.

Donor (who forms part of the design of the picture) is woman holding censer. Tenth-century type of hair-dress, with many large pins. Opposite, pasted over what was probably a male donor, is the figure of an infant soul playing on the lute.

Lines of Bodhisattva's robes and his ornaments and those on canopy were decorated with gilding laid on upon narrow strips of paper, or elsewhere in a mass upon a patch of resin. Most of it is lost. On left upper side, a small projecting flap of linen pasted over with a square of paper stamped with rows of minute seated Buddhas (seven rows and seven in each row). There is an interval of forty-nine days between one incarnation and the next. This flap was sewn on afterwards, possibly

upon the death of the child. Paper rosettes are pinned round the border.
Inscriptions (on narrow cartouches on left and right edge of painting)

(1) 南无延壽命十一面觀世音薩

'Praise to the Eleven-faced Avalokiteśvara Bodhisattva, Prolonger of life.' (音 does duty for 音 and 菩.)

(2) 清信佛弟子行婆得女一心

'The Buddhist disciple of pure faith Madame Hsing, having got a daughter, with whole heart (dedicates this).'

COLOURS: Traces of red, otherwise effaced.

PAINTING: 1 ft. 6 in. by 0 ft. 11¼ in. With mount, 2 ft. 4¼ in. by 1 ft. 8½ in.

WOODCUTS

Ch. 00203, see CCXXXII.

Ch. 00150 *a*, see CCXXXIV.

Ch. 00151 *a*, &c., see CCXXXV, &c.

Ch. 00185 *a*, &c., see CCXLI—CCXLIII.

Ch. XXXVI, 002, see CCXLV.

APPENDIX

(1) LETTER; see LXXVI.

Beginning of summer, the hot season just commencing. To the priest of Su-chou, Li Pao-yu. To your health and fortunes may ten thousand blessings arrive. At this present time Ch'ing-lien, wife of the camel-man of Ting-tzŭ, notability of Sha-chou, and her daughters Ch'ang-mei and Ch'ang-chin (?) and all in the house, both small and great, owe their welfare to your favours.

We now say: How is your honourable health? We hope that up to this time it is increasingly robust. We look longingly towards the City. Ch'ing-lien, wife of the camel-man of the notability of Sha-chou, and her daughters Ch'ang-mei and Ch'ang-chin and the whole household, great and small, need cause you no anxiety, for they are all well. Our lady mother and the . . . son¹ died early and we women are left all alone. Neither Ch'ing-lien nor her daughters Ch'ang-mei and Ch'ang-chin have any . . . O Li Pao-yu, when you went away to fetch Tung-ku, we were in a great state of lamentation for a whole day and night, and there was no comfort in our hearts. Our bodies dwindled away, we grew haggard and thin. Day and night we were thinking about Tung-ku, and could hardly contain ourselves.

Then a stranger called Pien T'ang sent a note. But when he came on a visit he only engaged us in the most harmless conversation; and since then he has not come, nor have we even set eyes on him. Day and night they [the daughters] heave the most pitiable sighs, so that it rends my heart to hear them. . . . The time before, when the priest Yin Chu- . . . went with Pan-tz'ŭ, he did not write a word, and even when he had persuaded him, we could get nothing out of him but the most harmless conversation.

I must again take occasion to remind you, O priest Li Pao-yu, that I have these two daughters Ch'ang-chin and Ch'ang-mei. They are both grown up and are thinking of getting married. I hope you will soon come back; if you cannot, at any rate send us a word. Then we will

¹ or 'Ying-tzŭ' may be the name of her husband.

provide clothing and food for you. If you could procure Pan-tz'ü for one of them to marry, so soon as the affair was legally concluded, I would send you a cotton shirt and a truss of hay. You should get them at once. You may be sure I would not break my bargain . . . if you do not produce any one, your whole expedition will have been made in vain. This letter is written just to let you know how we stand. There is much more to say.

The year *Chia Hsü* (A.D. 914 or 974) fourth month, such and such a day. Written by the good wife of Sha-chou, Ch'ing-lien.

Further instructions. Li Chē-li's younger brother . . . Hsing-tē, Captain of the Police . . . I am always hearing that when you were at Kan-chou you were great friends with this Li Chē-li. Please get hold of him as quickly as you can. Even if you cannot secure him, please send us a line none the less.

TEXT OF LXXVII.

Great Sung dynasty, fourth year of Ch'ien-tē, a year with the cyclical signs of Ping Yin (A.D. 966), fifth month, ninth day. His excellency Ts'ao Yüan-chung, Military Controller of the Kuei-i Army, specially appointed supplementary Grand Preceptor,¹ and President of the Council,² Overlord of T'o-hsi,³ and his wife entitled by Imperial Command 'Lady of the Country of Liang', born of the Chai family of the city of Hsün-yang,⁴ in order to observe the month of fasting retreated to these magical (仙) caves, there to avoid the pain of the Fiery Lord and of Heaven's importunities. So, coming to a quiet and undefiled place, a place auspicious and holy, they utterly cleansed their hearts with repentance, . . . the way of their thoughts was overgrown with cares and choked with the sorrow and turmoil of the world; but now for one month their minds were fixed upon the Thousand Honoured Ones. At every shrine 龕 they lit silver lamps whose light pierced deep into the void spaces of the sky; in every cave they perpetually burnt precious incense, whose smell trailed far and wide along the streets of heaven. At night there was a playing of flutes, so that the sound of music rivalled

¹ 特進檢校太師.

² 中書令.

³ 托西.

⁴ Modern Kiukiang.

the noise of voices raised in prayer. By day there was a sound of bells and clappers, so that creatures involved in the darkness of sin might be eased of their distress.

They also asked several priests and laymen to select twenty-four tablets . . . (three characters missing). Then His Excellency in the cave copied out the Great Sūtra of Buddha's Names and dividing it up into parts, sent one part each to some seventeen temples, and detaching a further part sent it to Hsi-chou in pursuance of a vow that he had made¹ in connexion with the worship of Buddha's Names. After the copying was over and the good work of distribution was completed, their appetite for good works being whetted and their evil *karma* having been somewhat abated, they were anxious to lose no time, and looking about for some work of piety they noticed to the north a large statue of Maitreya which, having been erected many years ago, had subsided, and its two tiers of wooden framework were rotting and broken. Seeing this delapidation, His Excellency and Her Highness burnt incense before the statue and devoutly announced their intention of repairing it. Accordingly he gave instructions to the General Controller of the Clergy,² to the Great Teachers (Ta-shih), and to the relevant officials both clerical and lay. One and all they expressed great delight at the scheme, and before ten days were over the repairs were already complete. Wood suitable for beams and rafters could not be found in the valley, for at this early season in the year the timber is all too dry . . . (hiatus in text) he sent to the city for timber, and workmen were also brought, who piously offered their services, being faithful believers. These were provided for in the most ample fashion; food was heaped high as the hills; wine flowed like the sea.

It may indeed be said that these are times of exceptional peace. The roads are safe, the common people well off, and there is a general feeling of security. All this is due to the ordinances of our illustrious Monarch;³ it is the doing of our benevolent Prince. Not only the present act of piety illustrates his devoutness; the whole valley teems with his benefactions, with the traces of his generous zeal and activity. In every place

¹ Probably on the last day of the preceding year.

² 都僧統.

³ Ts'ao Yüan-chung.

he has cast money and treasure, and his unparalleled goodness has been the profit and increase of all living creatures. This present benefaction • was made in the desire that the world might enjoy peace and the people be happy; the roads might be safe; beacons of war vanish from the land; paths be kept open; the Seven Divisions ¹ enjoy the pleasant sensation of one who wakes up and stretches himself. May the great Prince increase in revenues and prestige. May his years be extended like those of the tortoise and crane. May his fortunes be perpetually at their present height; may his life be prolonged like that of the rishi Ch'ih-sung.² May his Lady's magical countenance perpetually enjoy ample favour in Palace of Divine Herbs; ³ may the fresh-cut jade of her cheeks forever shine in the Epidridrum Side Porticoes and may she enjoy increasing favour with her lord.

Next, may our city and the city-shrine enjoy quiet and repose. May arms of war no longer be employed. May we no more hear the sound of the battle-gong 刁斗; may the noise of drum and kettle-drums cease. In spring may the silk-worms successfully mature; in summer may the fields (?) 麥 (?) be fertile that mounting to the Eastern Bank we may gather from far and wide an abundant harvest in a thousand baskets. On the southern plantations may we get increase from ten thousand ridges (?) May the gods of the soil be peaceful and unassailed. May all plague and diseases be averted. May the wise and holy add to their secret power. And (since the sacred dragon cannot be kept) may they eventually fly away into the sky. May all creatures that walk on earth, may all sentient being in consequence of this act of piety achieve such *karma* as to become Buddhas. To that end was the inscription written.

The Princess of the Country of Liang, of the Chai family, with her own hands prepared food and gave it to the workmen. On the twenty-first and twenty-second days of the months a great deal more of the timber of the scaffolding and pillars gave way and could not be left as it was. Accordingly on the twenty-third day the work of pulling it down began. The Prince and his wife were living in the Southern Valley. On

¹ 七部.

² 赤松. The characters are transposed in the text. Giles, *Biog. Dict.*, No. 377.

³ In the Taoist paradise.

the twenty-fourth day the work of pulling down the old timber was finished and during the night the Prince and his wife came back from the Southern Valley. On the twenty-fifth day they began the work of putting up the railings and replacing the timber of the upper story. This was finished on the second day of the sixth month. On the fourth day, the royal pair returned to the city.

The general control of the work and the allotting of tasks both within and without was in the hands of the General Controller of the Clergy, the Great Teacher, Discerner of Right, by Imperial appointment wearer of the Purple Robe Kang-hui; assisted by the śramaṇa Lord Abbot 僧正 Yüan-ch'ü, the śramaṇa Lord Abbot Hsin-li,¹ and the Commandant of Levies 都頭, the Prefect the disciple Fortress-governor² Li Hsing-ssü; also twenty-eight priests in each of twelve temples; fifty-six carpenters; ten plasterers. These workmen and officials were provided with a banquet. The teachers and priests for three days made offerings of food (to Buddha) and afterwards distributed it to various temples.

(2) TS'AO YÜAN-CHUNG

A certain mystery attaches to the career of Ts'ao Yüan-chung, the one important historical figure among the donors. According to the Sung History he died, still in office, in April-May, 980. But the inscription on a Tun-huang painting now in Japan (see *T'oung Pao*, 1928, 134) is said to speak of his wife as a widow in 968. This inscription, however, seems to have been misinterpreted; for a Stein MS. (see *Tōyō Gakuhō*, viii. 1) shows that Yüan-chung was alive and ruling in 974. The same MS. shows that in 975 he had been replaced as Governor by Ts'ao Yen-kung. Whether he died at this time or in 980, as stated by the Sung History, has not been ascertained.

¹ 信力 = Sanskrit *śraddhābala*; usually a technical term, but here obviously a proper name.

² 虞候. See above, V.

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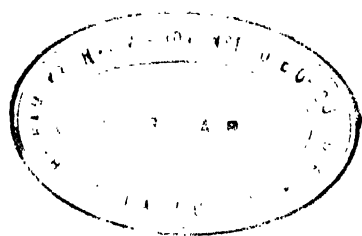
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